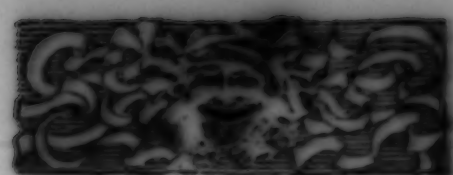
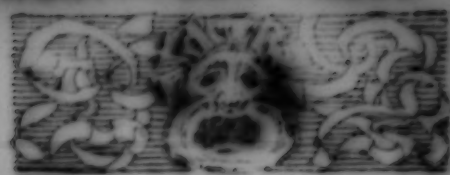


TWENTY-FOUR PAGES.



# THE NEW YORK



# DRAMATIC MIRROR

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MRS. BEAUMONT PACKARD.



## CAUSERIE WITH MOUNET-SULLY.



Mounet-Sully is considered the tragedian par excellence of the Théâtre-Français. Singularly enough he took the first prize for comedy in the Conservatoire. But we will let him tell the story of his career just as he related it to me the other afternoon at the St. James Hotel.

"How did it happen that I became an actor?"

"Ecoutez! I was born fifty-three years ago in a small town of Provence called Bergerac. It is in the Department of Dordogne—the land of truffes. My father was a small landholder who died when I was a mere child. If he had lived he could not have opposed any choice of the histrionic profession, as he was fond of the theatre, and occasionally appeared as an amateur actor at the village festivals.

"When I was fourteen years of age I attended a theatrical performance at one of these village festivals. The play was by Jacques Jarry, the Provencal poet. The cast was made up of amateurs, and their acting didn't make much of an impression on me. But after the performance something occurred that impressed me in the highest degree. It was a recitation by Rolland, the noted French actor, who was a native of Provence, and happened to have returned to his home at the time. Rolland recited some famous lines from Racine's Polyeucte. I had read a number of Racine's tragedies, but this was the first time in my life that I had heard a dramatic declamation of tragic verse. It was then and there that I was seized with the burning desire to become an actor.

"Shortly after hearing the great Rolland recite, I had to return to college, but the stage fever never left me. I read and re-read all the tragedies of Racine and Corneille. On the termination of my college course, I announced to my mother that I intended to become a tragedian. She was simply horrified at the idea. My dear mother was a very religious woman, and did not hold the theatre in high esteem. Yielding to her wishes I tried to stifle my yearning for tragic laurels, but read everything in the line of dramatic literature that I could lay my hands on.

"Finally I could resist my natural inclination no longer, and in 1866 I went to Paris to prepare myself for the career that I so longed to adopt. I immediately hunted up M. Rolland, and after a short course of study with him I was entered as a pupil of the Conservatoire. My principal master was M. Brasseur, of the Théâtre Français. At the end of my second year I took a prize for comedy on the strength of my acting as Claude in Les Femmes Savantes.

"Did the fact of your taking a prize in comedy change your intention of becoming a tragedian?"

"Pas du tout! I always laugh at this singular dramatic finger-point of the Conservatoire. By the way, M. Segond and M. Segond-Weller both carried off the first prize for tragedy, so the Conservatoire bestowed its stamp of approval on their tragic abilities at the very outset of their career.

I then questioned M. Sully with regard to his professional debut, and how he came to appear at the Théâtre Français. I also requested him to name the successive plays in which he had appeared, so far as his memory served him.

"Ah, my boy," he said, "you American newspaper men are bound to get all the facts in one's career. *Est-ce pas?* Your 'interview,' as you call it, is a great institution, but it taxes the memory of the victim, now, doesn't it? However, I'll do the best I can. My professional debut was made in 1866 at the Odéon as Cornwell in Le Roi Lear, a French version of King Lear. My debut did not attract much attention. I assure you. During my two years' engagement at the Odéon I acted Vandell in Jeanne de Ségus; a patrician in Gutenberg; Scatur in The Rags of Lorraine; Danbrun in Le Bataillon; Hamlet in L'Affranchi; and Arnor in Fanny. The critics did not seem to pay much attention to me one way or the other at that time.

"In the meantime war broke out with Germany, and I enlisted in the Garde Mobile. After the war I returned to Paris, and tried in vain for over a year to secure a position at one of the theatres. Utterly discouraged, I was on the point of returning to Bergerac to tell my mother that she was right in dissuading me from adopting a theatrical career when luck came my way at last. I decided that before my departure I would pay a passing visit to my old professor, M. Brasseur. He was playing Alceste in Le Misanthrope, so I went to the Français to find him. He received me with open arms in his dressing-room, and running towards the door he exclaimed, 'Perrin! Perrin!' The

he turned to me with the remark, 'Perrin needs a tragedian, and I have been trying to get your address for months.'

"You can imagine my feelings. I was in the seventh heaven of delight. M. Perrin, who a short time before that had been installed as director of the Français, came to the dressing-room in due time, and I was formally introduced. The next day I recited various scenes from the old tragedies for M. Perrin, and he promised to give me an opening. I had to wait for two months. It seemed like an eternity.

"Finally on July 4, 1872, I made my first appearance at the Théâtre Français as Oreste in Andromaque. The first two acts passed off without any applause for me in particular. But I shall never forget as long as I live the reception that was accorded my delivery of these well-known lines in the third act:

Tout lui rirait, Peïade, et moi, pour mon partage.  
Je n'emportais donc qu'un inutile sac!  
J'étais loin d'elle envenant de l'oublier!  
Non, non, à mes tourments je veux l'associer!

"The audience burst forth into tumultuous applause. It was so unexpected that it almost dazed me, but I seemed to derive a sort of inspiration from my triumph, and as one of the critics put it, surpassed myself in the closing scenes of the play. The next day the critics made up for having neglected to pay much attention to my former efforts, by devoting whole columns to the success I had achieved in the part of Oreste.

"The next role for which I was cast was Don Rodrigue in Le Cid. Subsequently I was cast for the title role in Jean de Thommeray; as Nero in Britannicus, and as Didier in Marion Delorme. In 1876 I played Fabrice

"We only play in four cities after leaving New York—Washington, Baltimore, Philadelphia and Boston. Then we go to Canada to play an engagement in Montreal, and on May 26 we sail for Europe. You know I have only a short leave of absence from the Théâtre Français, of which I am a sociétaire."

"Have you seen anything of New York life?" was my last and inevitable query.

"Ma foi, now! I live in my hotel and the theatre. It takes all my time. But I did see your circus parade the Saturday I arrived. It amused me very much. I was a guest at the Henry Irving dinner and heard Chauncey Depew make an after-dinner speech. It was very clever. I dined at the Union League Club at the invitation of General Porter, and Professor Cohn showed me your Columbia College the other day. With those exceptions I have not been anywhere. My roles are very trying, and I have no strength to waste on social events."

In personal appearance M. Mounet-Sully is decidedly Gallic, with what the French call *l'air distingué*. He has large and luminous black eyes. His beard, which is gray and square-cut, is very becoming. His hair falls over his forehead with cultivated negligence. His chest is broad, his height is above the ordinary, and his entire physique gives the impression of strength and grace. His complexion is so dark that he might be taken for an Arab with a classical profile. His manners are polished, and there is not the slightest suggestion of egotism in his allusion to the personal triumphs of his career as an actor. If there is anything that he is especially



MOUNET-SULLY as HAMLET.

in L'Aventuriers; in 1880 Garrin in Paul Delair's drama; in 1882 Francois I. in Le Roi S'Amuse. I cannot recall the precise dates, but I also appeared as Orestes in Zaire; as Gerald in La Fille de Roland; as Ventap in Rome Vaincue; as Jupiter in Amphitryon; as Hernani; and in all the other roles of my present repertoire—Edipe-Roi, Antigone, Ruy Blas, and Hamlet.

"And which," I asked, "is your favorite role?"

"Oh, Edipe-Roi, of course. In the first place the play is, in my opinion, the greatest of all tragedies, and Edipes is the greatest of all tragic roles. Then, as you probably know, I achieved a flattering success in the role when Edipe-Roi was produced in 1872."

Before complying with my request that he give me some particulars regarding his starring tour, M. Sully remarked with a laugh, "Eh, bien! We are now getting up to date. *Que voulez-vous?* There is not much to be said. The tour opened on Jan. 4. We played to large audiences in Austria and Russia. The Carovitch attended one of our performances at St. Petersburg, and the Emperor of Austria also honored us with his presence during our engagement at Vienna. In England we did not draw so well, as there were not as many theatregoers who understood French as in Russia and Austria. We have had to contend with the same drawback in New York. But I can say this, so far as my limited experience counts for anything, American audiences are most sympathetic and enthusiastic, while English audiences struck me as rather cold and conservative. No actor can do his best unless he is *en rapport* with his audience."

"How far will your tour extend in this country?"

proud of it is the red ribbon of the Legion d'Honneur which he wears in his button-hole. Other actors have been decorated before him for their distinguished services as instructors or directors of theatres, but Mounet-Sully is the only actor in France who has been awarded the ribbon solely for his eminence as an actor. A. E. B.

## SAVED THE LIFE OF A CHILD.

Edwin Stevens, of the Wang company, rescued Lulu Klein, a child performer of the company, at Philadelphia, on Sunday morning, April 15. The company were on a train, and the going out of passengers led the child to suppose that they were to change cars. She followed the outgoing passengers, and Stevens, from a car window, saw a locomotive bearing down upon her from behind. He leaped out of the window head first, and lifted her out of the way of the engine, but himself narrowly escaped being run down.

## WALKER AND RIGBY'S CIRQUE.

Walker and Rigby, the enterprising managers of San Antonio, have just closed a lease of the Little Rock, Ark., Theatre for five years. This firm also controls the theatres at Austin and San Antonio, Tex., and are rapidly coming to the front in that locality. George H. Walker, of this firm, was with Henry Greenwall for several years, and is a thoroughly experienced manager. W. C. Rigby, who was formerly a well-known railroad man, has also developed unusual aptitude for theatrical management, and ally seconds Mr. Walker in the business.

## Gossip of the Town.



Frank Norcross, whose portrait is presented above, is a young man who has gained an enviable position in the theatrical world. Aside from being a very creditable actor, Mr. Norcross has figured both as author and manager. In fact, he has been engaged in every important branch of the profession. He is now the leading comedian of Gustave Frohman's Jane company, and is also acting manager of that organization.

Mattie Earle is writing a book. Grace Sherwood has joined Dan McCarthy's company.

Otha Brandon talks of a tour in Australia with The Second Mrs. Tanqueray.

J. Stradipha has again been selected by the directors of the La Crosse, Wis., Theatre, to manage that house.

Philip H. Ryley, late of Patent Applied For, has joined Gloriana, and is successfully playing Spinks.

Lee Moses, late representative of Enemies for Life, and Ed. Achermann, formerly representing Amberg's Comic Opera company and the Berlin-Thomas-Damhofer Ensemble, as advance agent, are arranging a tour through New Jersey, Pennsylvania and New York with the Arion Ladies' Quartette and Lillian Berry.

Thomas G. Ross is now scenic artist at the Schiller Theatre, Chicago. Among other things he is making the models for Hawth's new play, On the Mississippi.

J. W. Bard, newsdealer at Oneonta, N. Y., handles The Museum, and members of the profession playing that town can get it of him.

A benefit for the widow of Luke Schoolcraft is being organized by her friends, and will take place on Sunday evening, May 6.

Lila Leigh is visiting friends in Washington, where she will remain until the opening of her season, on June 10.

The beautiful scenic effects in Utopia, Limited, are due to the artistic work of H. L. Reid, who reproduced the scenery from models designed by Henry Irving's scenic artist.

Benj. Tutill retired from the management of the Packard Theatrical Exchange last Saturday and left the same day for the Pacific coast in advance of F. E. Pettingill's company in Irish Aristocracy, of which Hugh Fay and Sam Ryan are the stars.

William Gurn has booked The Wicklow Postman at the Third Avenue Theatre in this city for the week of April 30. This will be the first appearance of this play in New York. The cast will include the author, Mark Price, George Deyo, Eugene O'Rourke, Polie Holmes, and others.

Judge Backstover has granted to Edward C. D. a divorce from his wife, Louise Dabon.

Lillian Lewis says she expects to play Shakespeare's Cleopatra next season.

Herman Brinkman, of New York, a character player, has been sued in the court at Buffalo by Emma Stollmeyer, of that city, for breach of promise of marriage, damages in \$20,000 being claimed.

Richard Dwin, treasurer of the Broadway Theatre, is recovering from pneumonia.

Amey Lee will close at the Grand Avenue Theatre, Philadelphia, on June 2, and on June 4 will join Edward Harrigan's company for the summer tour to California. In October Miss Lee and Frank Deane will open with their own company.

Charles F. Dittmar writes that the music for The Captain's Mate, in which Florence Hindley will star next season, was finished by him the other day after nearly two years of work upon it, and that it was tried last Tuesday by picked members of the Metropolitan Opera House orchestra and pronounced by them to be excellent in every respect.

John C. Crockett has leased the theatre at Eldora, Ia.

A. T. Hale has resigned the management of the Lyceum Theatre, New London, Conn.

About \$20,000 will be spent on the Grand Opera House, Cincinnati, during the summer in improvements. Roomy new dressing rooms with private bath rooms, a green room, and a store-room for scenery will be built, the boxes will be deepened, and changes will be made in the front of the house.

James W. Treadwell has resigned his position with the Boston Job Print to become general manager of the Springer Lithographing Company of this city.



## AMONG THE DRAMATISTS

*Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.*

A new comic opera by Egan Williams and Louis Blake, entitled *Ollanus* (King of Utopians), will be produced at the St. Charles Theatre, New Orleans, on May 7, for the benefit of Audubon Park in that city.

Harry Pincus has written a play entitled *The Meadow Lark*.

Denman Thompson and George Ryer's new play is called *The New Minister*.

Tom Frost is working on a three-act society drama, the central idea of which he believes has never been handled for stage purposes.

Harry W. DeLong has been commissioned to write an Irish comedy for Howard Wall, to be called *Wearing of the Green*.

The Village Postmaster, a New England comedy by Alice E. Ives and Jerome H. Eddy, has been acquired by J. Westley Rosenquest, who, it is said, will stage it elaborately at the Fourteenth Street Theatre next season. The scenes of the play are laid in New Hampshire during the Presidency of Franklin Pierce.

A Tiger Lily, an operetta in one act, by Henry M. Fuchheimer and Professor Thomas H. Chivers, was produced recently in Detroit at the Light Infantry armory, and is said to have scored a success in amateur hands.

Sydney Rosenfeld is finishing a comedy to be called *His First Campaign*.

A dramatization of Bret Harte's *The Luck of Roaring Camp* is in rehearsal for production at the Empire Theatre.

Roberts and Elbert have an interest in *Claquette*, the opera from the French, to be produced under the management of John F. Harley at the Bijou Theatre on May 21.

Clyde Fitch sailed for London on Thursday with a steamer-trunk full of plays. While abroad he will write several new dramas and comedy dramas. He will pass ten months in England and on the Continent.

All the French dramatists that are clients of Elisabeth Marbury, the dramatist's agent, have sent her their photographs. The collection is remarkable. There is the clean-shaven, characteristic face of Sardou, king of playwrights; the stolid, good-natured features of Alexandre Bisson, author of *Mr. Wilkinson's Widow*, etc.; the slightly ironical smile of Lavedan, and the various expressions of jollity, eccentricity and keen intelligence of the other French writers.

E. S. Bellmap, the young American dramatist, whose performance of his own pantomime at the Lyceum Theatre was so satisfactorily accomplished last Winter, has written several clever one-act plays and has planned one or two longer dramas.

Julian Hagnus, who has been for a number of years manager of Marie Watright, and who used to write plays, has again taken up his pen to write for the stage. It is estimated that the work of this well-known dramatist will be of much more than average merit.

Addison Dorre Crabtree, of Boston, has written a five-act play entitled *The Chime Bells of Maltriv*.

Emilio Pizzi, composer of *Gabriella*, the opera which Patra has produced, is on the look-out for a strong dramatic libretto suitable for a singer-actress of the Calvé type. He is desirous to compose an opera for Calvé, but so far he has been unsuccessful in his still-hunt for a collaborator.

Michael Field, an English dramatist, one of Oscar Wilde's greatest friends, has appointed Elisabeth Marbury his American representative. A play of his on a Hungarian subject has been sent over here. It is said it is extremely powerful.

Marcelle Hennequin, one of the half-dozen French writers who delight the Parisian audience by their wonderfully bright bits of comedy, will shortly produce at the Nouveautés, in Paris, a play called *His Secretary*.

Henry Mitchell, a novelist and dramatist, has just completed a comedy drama. He has named it *Kate de Vine*.

Franklin Fyles and David Belasco's drama of garrison and Indian life, *The Girl I Left Behind Me*, will be staged at the Adelphi Theatre, London, the coming season.

## MR. MACKIE'S NEW FINE

"I closed my season with Grimes Cellar Door on Wednesday in Vouchers," said James H. Mackie on Saturday. "I am now in New York, with headquarters at Winnett's Exchange, hard at work preparing for the coming season of my circus-comedy. The *Solo Show*, written by George C. Jenks of Pittsburgh. My season will open in August, and it is my intention to play only the cities and larger one and two night stands.

"I am already booked up to Feb. 1, and therefore includes New York, Brooklyn, Boston, Philadelphia, Baltimore, Pittsburgh, Cleveland, Cincinnati, Chicago and St.

Louis. I will probably not close my season at all, but late in the Spring of '95 I shall take a trip to the Coast.

"My company will be composed of from twenty to twenty-five carefully selected artists, all well and favorably known throughout the country. My printing, which will be a special feature, is in the hands of two of the largest lithographic establishments in the country, and it will create a sensation.

"All the trick and mechanical effects are now in the course of construction. The scenery, which will be carried in its entirety, is now on the paint frame, and it promises to be a revelation."

## THE FUNDS WERE ILLUSTRATED

Among the members of the company appearing at Gilmore's Auditorium, Philadelphia, the week of March 5 was Victoria Darrell. It was her first appearance in the city, and she was accompanied by her half sister and the husband of the latter, the three doing a Moorish act. Shortly after this engagement Miss Darrell, who had just passed her eighteenth year, was taken ill and, having no relatives or friends in Philadelphia, she found refuge in St. Mary's Hospital, where she died Sunday, April 6, with none but the good Sisters to cheer her last hours on earth. Not caring to commit the body to a pauper's grave the Mother Superior waited a few days and hearing nothing from the dead girl's relatives, communicated with the Secretary of the Actors' Fund in New York. He telegraphed to Manager Gilmore, requesting him to investigate the matter. A messenger was dispatched to the hospital by Manager Gilmore and a report made that the facts were as presented. This was wired to New York and immediately an answer came requesting Mr. Gilmore to take charge of the body and have it held until an effort was made to locate the sister and her husband. This was done, and on Sunday evening they arrived in Philadelphia and, after visiting the hospital and identifying the remains, they waited upon Manager Gilmore at his home. After thanking him for his efforts in the matter, they stated their inability to do anything in the matter of liquidating any of the expenses incidental to the funeral, or even to remain over to attend it. They were assured that the proper interment would be attended to and, after profuse thanks, they took their departure. Instructions were given by Mr. Gilmore to an undertaker to attend to the interment of the body. A grave was secured in the Holy Cross Cemetery, and, attended by a few performers, the dead girl was laid to rest, the Actors' Fund assuming the entire expense of the grave and funeral.

## WHY SO SCARC?

It has long seemed strange that despite the fact that there is an over-supply of actors in this country, there, nevertheless, has long been a great scarcity of good leading men, especially of good leading juvenile men.

That this is true is well known to every man that has anything to do with theatre management in this country at any time during the last twenty years.

The reason good leading juvenile men are so scarce and that, as a consequence, the best of them command such large salaries—from \$100 to \$250 a week—is not because so few of the young men that go on our stage are endowed with the necessary aptitude to rise above mediocrity, but because so few of them take the trouble to learn properly to do what every actor has to do—they don't take the trouble to learn the business they choose to follow as a vocation. I have said often and I say again that the major part of the younger members of the dramatic profession in America do not know enough of the art of acting to know how little of it they know.

Many of our younger actors do not know how to bear themselves in an actor-like manner, which is something that most persons can learn to do, if properly directed, in a few days. As for the art of delivery, the difficult and most important part of the actor's art, if it were cultivated less by the rank and file of the profession, it would not be cultivated at all. The average actor on our stage simply fires sound at words, or rather at the more sonorous vowel sounds. As for taking the trouble to select those vowels that should receive much voice in order to make the author's thought clear to the auditor, it is something that seemingly hardly any of our actors take the trouble to do.

Putting the emphasis on the right words is not all there is, by a great deal, of the art of delivery, but it is a goodly part of it. No actor that does not read well can be much of an artist, and no actor can read well, no matter how gifted he may be, without close, patient study. If, however, an actor have a pleasing personality and his manner be dashing and vigorous, he is quite sure to have a following among the unthinking, who constitute the great majority.

The moment the average American player gets a salary, however small, or is promised one—and a hand of applause, he thinks himself a full-fledged actor, and from that hour he studies no more than is imperatively necessary to enable him to get through the parts he has to play.

One of the most striking examples of an actor that is ignorant of even the rudiments of the actor's art, and yet has been seen for a season or two at the least in leading parts, we have in a young man that played the title-role in a drama recently produced in New York at great expense, but with doubtful success. I have seldom, if ever, seen a more unactorlike player. He, clearly, never has a reason for anything he does; with him, all is left to chance. He doesn't even know how to stand; much less does he know what to do with his hands, which are always either where they should not be, or are doing what they should not be doing. With his present unactorlike bearing, he would not be satisfactory in the smallest utility part. If this gentleman—from what I hear he is a veritable

gentleman—excelled as a reader, the fact that he gets leading parts to play could be accounted for, but his reading is not much better than his stage deportment. Let me say, in passing, that a good reader—a reader like Mr. Jefferson, say—would make himself understood doubly as well as the three leading men in the play I refer to are understood with an expenditure of half the vitality.

We have another excellent example of a player who is unschooled in his art in the person of a well born, well-bred and well-educated young man that has been for a season or two the leading, and is now the featured support of, a prominent star. Besides knowing neither how to read nor how to bear himself, this young man always has a self-admiring air that makes him well nigh offensive. Of the value of repose he knows nothing, and his hands always seem to be in his way. A vigorous, dashing manner and handsome costumes are all he has to recommend him. He is not likely ever to be a better actor than he is now; he impresses me as being one of those who are convinced that there is nothing left for them to learn.

Another striking example of an actor that knows little and presumes much we have in a young man that came to New York lately, and played in the higher drama. This gentleman, though still quite young, has had several years' experience in playing the great parts, but if he has studied any art but the art of making the groundlings noisy—in which he is eminently successful—his study has been study lost. He certainly has not learned how to pronounce English, how to read, or how properly to do anything else that the actor has to do in the exercise of his vocation. He was applauded by many, and he is erroneously thought by not a few to have a brilliant career before him. If he is ever a better actor than he is to-day, he will have to revolutionize his style completely, which is something he is not at all likely to do. He, like the others I have mentioned, and like many more that I could mention, has, before he can hope to become a dramatic artist, to learn the essentials of dramatic art.

If the average actor would take half as much pains to learn to act as the average shoemaker takes to learn to make a shoe, he would be a much better actor than he is.

ALFRED ARNOLD

## THE ADVANCE AGENT OF TO-DAY

The first requisite for the advance agent of to-day is knowledge—not in a given direction, but knowledge universal—knowledge of the varied world, of men, and of the affairs of men. He must be able to read characters at a glance. He must know something of everything, and the more he knows the better. Knowledge instructs his judgment, it equips his reason, it stores his memory, and the best kind of knowledge is that which is gained in that greatest of all training schools—the office of a metropolitan paper. There is no other college, no other occupation where the facilities for gathering knowledge are so great, nor where the mind is so effectually trained to see life—not as it should be—but as it is.

The second requisite is the ability to write. For to-day the pen is mightier than the paste-brush. The first rule of good writing is good thinking. To write well is to think well. The good writer is the complete mind. The advance agent must write so that others will read, otherwise his work is worse than wasted. It is not enough to have a command of language, he must also have a command of ideas. An editor of a newspaper that amounts to anything is necessarily a busy man, and the agent who knows just how to focus his stories will get more master printed than his brother agent who sends in his "notices" in such shape that they have to be broken up with a crossbar and rewritten before they can be printed. Without knowledge and the ability to write no one can become more than a plodding, mechanical agent—a messenger held down to orders.

The third requisite is action. In all business delay is disastrous. Each day brings new work to do. Circumstances arise which require quick, but careful, thought, and then prompt action. Delay loses many advantages which prompt decision and prompt action would have gained. Where action is there is life; where it is not there is helplessness and stagnation. The advance agent of to-day must deal promptly with every hourly necessity, and never allow procrastination to break through and thrive. It was Florence Mann who formulated the following advertisement:

**LAST**, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes.

The fourth requisite is cheerfulness of disposition. When the mind is loaded with forebodings of coming evil life becomes a burden and all work drudgery. To do good work one must do it amid buoyancy and hope. Where hope is wanting there is no enthusiasm, no motive power. Cheerfulness of disposition helps us over many difficult places. It conciliates all kinds of people, it draws affections to it, it relaxes enmities; whereas irascibility, impatience, surliness repels every one with whom they come in contact. No one wants to deal with cranks.

The fifth requisite is good manners. The days of the slangy, whisky-drinking agent are past. The noisy, glib-tongued braggart is no longer tolerated in the box-office, nor in the editorial rooms. The advance agent of to-day must possess the attributes of a gentleman. He must behave with moderation under all circumstances, for self-control is at the root of all good manners. He must know when to speak, and when to hold his tongue. He must understand that it is bad manners and worse taste to talk about himself and boast of what he has accomplished—yesterday's work is dead, it is only to-morrow's work that counts. Uniform courtesy and good manners attract attention, secure respect, make friends—they are passports everywhere.

OLIVER J. JENNINGS

## REFLECTIONS.



Above is a picture of Clifford Leigh, a young English actor who made his debut at the Strand Theatre in London, England. After playing at several of the leading houses in London, he toured the country with Mrs. Langtry and The Middleman company. Then he went to the West Indies and joined a stock company. Mr. Leigh has proved his worth as an actor in this country. He is now a member of Gustave Frohman's *Lady Windermere's Fan* company, in which he has made a distinct hit.

A Bunch of Keys will be revived next season, under the management of Gus Rothner.

The Voodoo will close season on May 5 at Detroit.

Arthur A. Lotto has resigned the business management of Jeffreys Lewis.

D. S. Vernon writes that he is not connected with Mullaly Brothers' attractions. He is business manager for A. Baggage Check.

A benefit was given at Hardman Hall last Wednesday evening to Zuleks, a child cancer. Mrs. W. W. Niles, W. G. Lowitz, Vess L. Osman, Will A. Halliday, and Benjamin Roberts were among those who appeared.

It has been decided that Julia M. Cox is entitled to administer the estate of Sam P. Cox, formerly the manager of Donnelly and Gerard, who died last December in Philadelphia. Mrs. Cox has brought substantial proof that she is the lawful widow of the deceased, and all proceedings brought against her by her husband's father, Ulrich Cox, have been withdrawn. The estate is valued at \$10,000.

Edwin Rushon, of Philadelphia, will open the Fall season of Gilmann's School of Acting, in that city, by delivering two lectures. One is entitled, "English as she is Written," the other, "English as she is Spoken." They are intended in a humorous and caustic way, to show the faults of newspaper writers, in the use of the commonest expressions, and to show members of the theatrical profession wherein they also err in their work.

Willis E. Boyer, of Hardy and Boyer, writes that Zeb will close season at Dayton, O., on May 17, in order to give them necessary time on their new productions, *One of the Other*, and *Temptation of Money*. Mr. Boyer says that besides Charles and William Jerome, fifteen of the best obtainable force-comedy performers will be engaged for *One of the Other* and that *Temptation of Money* will have scenic and mechanical effects that will require the services of six stage carpenters.

Last week it was announced that Fannie Hatchelder and Charles Montague Ward were quietly married some time ago. Miss Hatchelder, it is said, will retire temporarily for a brief period.

Manager Henry C. Jarrett, of the Garden Theatre, has gone to Chicago.

A new set of Klamy pictures were shown in 1912 at the Garden Theatre on Saturday night.

Nanon Fowler has played Little Hendrik in Rip Van Winkle for two seasons with Mr. Jefferson. She will close her present engagement at the Star Theatre next Saturday night. She has been re-engaged for next season by Manager Charles Jefferson. Nanon is ten years of age.

Frederick Ward says that he is more than pleased with Florence Everett's work in his support this season. In proof of this he has engaged Miss Everett for next season at an advanced salary.

John T. Kelly closed a successful thirty-four weeks' season at the Chicago Haymarket on Saturday night. Next year Mr. Kelly will go out again in McFee of Dublin under the management of Messrs. Spangler and Welty.

Alexander Spencer, director of the Spencer Opera company of St. Louis, and Lottie Blair Parker have signed a partnership agreement to compose songs and operas. Mrs. Parker is to furnish the text, and Mr. Spencer will compose the music.

Morris Levi has signed as musical director with Ward and Vokes, and he promises some up-to-date music for this company. Miss Gennell's engagement with Charles A. Loder's company closed in Dayton, O., on April 21. She had been with that organization for five seasons. Miss Gennell immediately joined Cawthorn's Little Nugget company to play Nugget for the rest of the season.

Abbot Graves has sold his picture "Making Things Shine" to Eugene Tompkins for \$100, and a charming canvas called "Missing Friends" to A. M. Palmer for \$200.

Next season the Harlons will revive *Sophia*.



## R. D. MACLEAN'S PLANS.

R. D. MacLean, as he appears in private life, is illustrated on this page. It is the first time Mr. MacLean was ever pictured in private attire, as he seldom plays a part on the stage requiring modern dress. In a few weeks *This Mirror* will publish a photograph of Mr. MacLean as he appears at his home in Shepherdstown, W. Va., where he owns an extensive stock farm.

Mr. MacLean is now busily arranging his best season's tour. Leonard Fletcher, who is attending the Spring and Summer with Mr. MacLean, writes *This Mirror* that Mr. MacLean's special production of *Spartacus* will be exceedingly elaborate. Every piece of scenery used will be absolutely new, as also will be the costumes and printing, and his supporting company will be the strongest he has ever had. M. Herrmann, the costumer, is to supply the wardrobes, and during his visit in London and Paris he will secure for Mr. MacLean a full set of armor. Mr. MacLean also intends mounting his productions of *Othello* and *The Merchant of Venice* with especial care. Augustus MacLean, a younger brother, will be a member of the company, playing juveniles and characters.

Next July Mr. MacLean will give an outdoor performance of *Spartacus* for charity at Saratoga. This will be the first *ad fresco* production of the play.

Mr. MacLean believes that the legitimate will be in greater demand than ever next season, and he anticipates a successful season, as his productions will be as complete as care and skill can make them.

## CHICAGO'S NEW ROOF GARDEN.

Chicago is to have a roof garden at last, it seems, situated on the peak of the vast Masonic Temple, three hundred and two feet above the solid earth. Messrs. Sosman and Landis, whose scenic achievements confront thespians all over the country, are the lessees and managers, and they have secured a five years' lease of the twenty-second story of the huge temple. A fine glass and iron roof surmounts the building, and it will protect visitors from extremes of weather. The preparations now under way are in the line of beautifying and artistically embellishing the premises. J.-colored lanterns will be suspended under the roof and 2,000 electric lights will shed radiance over the scene at night. There will be music and a café in which various cooling beverages will be dispensed on hot nights. Other attractions will be two scenic theatres of a new and novel design. One of them will be an improvement upon the scenic theatre which was exhibited in the electricity building of the World's Fair, and which has since been successfully exhibited in this city, Boston and Philadelphia. The other scenic theatre will contain a realistic miniature of the famous "Court of Honor" at the World's Fair, with primitive fountains, real water and electricity as an adjunct. From their plans it would seem that Messrs. Sosman and Landis have secured an excellent business opportunity and intend to make a very artistic addition to Chicago's Summer resorts. Leonard Wales, formerly Lillian Russell's representative, will represent Sosman and Landis in the new enterprise.

## MRS. COBB'S BEAUTY LECTURE.

Mrs. Mary E. Cobb delivered an interesting lecture on "Beauty, its Power and Influence," at the Fifth Avenue Theatre, last Tuesday afternoon. A good sized audience was present, and the women of the profession were well represented.

Mrs. Cobb's lecture dealt on beauty in the abstract, its effect for good instead of harm, its power to attract the respect as well as the admiration of man. After the recommendation of exercise, moderate eating, and facial steaming for the complexion, which she made her strong point, she briefly advised, if results were not satisfactory, "the adoption of every means known to science."

Among the many good things the lecturer advanced was the following:

"Be happy if you want to be beautiful. Birds, flowers, stars, sunbeams, song and laughter are object lessons for human development. Eat well. Good spirits promote digestion, good digestion means good health and good health good looks. To eat well there must be two things—good appetite and good food. Appetite can only be provided by hunger. There can be no real hunger where there is eating and drinking between meals. Health—there is only one kind—in the flower of life; no flower can grow and bloom without water, air and sunshine. Keep clean inside and outside; live in a clean atmosphere, work and sleep in clean air."

## PLAYS ACTED BY STUDENTS.

The students of the American Academy of the Dramatic Arts performed three one-act plays at the Berkeley Lyceum last Tuesday afternoon. One of these plays, *The Morning After*, was written by one of the students, David Dwight Wells. It shows facial misunderstandings between a bride and groom and their best man and maid of honor the day after a wedding, caused by a miscarriage of two letters designed to further the love-making of the best man and the maid of honor. Walter C. Bellows' play, *The Minstrel*, and C. Haddon Chambers' *The Open Gate* were the other pieces. Harvey H. Dana, Nora Mack, Emily I. Wakeman, Isabel Washburn, Christine Paston, Louise Clouser, Candice Kenyon, Charles A. Gantner, W. Gage Bennett, J. Brandon Tynan, Duncan B. Harris, Arthur T. Forster and Wesley Mason were the actors.

Gettysburg Lewis's self help, portfolio book personal magnetism, reading, speaking, stage effect. A \$100 course for \$25. Thorough, complete. Write "Heart of Art" Pub. Co., 205 East 23d St., New York. Mr. Lewis' instruction rooms, same building.

## SAID TO THE MIRROR.

LEONARD FLETCHER: "R. D. MacLean, his brother, Augustus MacLean, and I drove from Shepherdstown, W. Va., to Hagerstown, Md., a distance of sixteen miles, with a spanking double team, last Tuesday night to witness Creston Clarke's performance of *The Merchant of Venice*. We encountered Coxe's Army on the way, but escaped capture, although overtures were made to the actors to join the army. We returned home by another road."

ARTHUR HORNLOW: "My adaptation of the Maupassant's *Musette* will be produced at the Star Theatre on May 7. Contracts to that effect have been drawn up, and the company will shortly begin to rehearse. *Musette* is the one successful drama De Maupassant evolved. It was acted first in Paris some years ago, and it was revived there a year back."

MRS. B. RICE: "A week ago Sunday an addition was made to the population. My wife presented to me a handsome boy. Didn't know I was married? Why, yes—seven years."

W. A. MCCONNELL: "I do not like this income tax. It's too tough on millionaires. I don't object to paying to the government a percentage of \$100,000, but when they ask for a payment on upwards of a million, I shall refuse to pay, come what may."

GEORGE WHITE: "The firm of Springer and Welty will tour next season John T. Kelly, two Black Crook companies, and possibly a sensational melodrama."

DUNCAN B. HARRISON: "I shall play in *The Paymaster* for eight more weeks. Then for

## PROFESSIONAL DOINGS.

Marie Wainwright lost her Twelfth Night and Amy Robsart scenery in the Davidson Theatre fire at Milwaukee.

Colonel James H. Mapleson has made application for the Academy of Music for a season of Italian opera next Fall.

Edwin Randall Taylor, of Malden, Mass., will make his debut on the stage in that place on April 30 as Pittacus Green in *Hazel Kirke*.

Ida Mülle has made a distinct hit in *A Milk White Flag*, her part being that of Pony Luck.

Paul Menfee, upon the closing of *A Flag of Truce*, in which he played William Hawor's part, joined the After Twenty Years company, in which he is playing the leading heavy.

Dr. H. W. Wood, owner of the Opera House at Sedalia, Mo., has been sued by J. West Goodwin for \$50,000 damages for an assault alleged to have been committed by the defendant several months ago which plaintiff claims will cripple him for life.

William Calhoun has been specially engaged to play Larry Quinlan in the Wicklow Postman for the rest of the season.

Agnes Herndon played last week at the Bijou Opera House, Milwaukee, for the benefit of the families of the firemen who lost their lives by the burning of the Davidson Theatre in that city. Miss Herndon's new play, *A Remarkable Woman*, by the way, will soon be produced.

Harry English closed with *Era Kendall's The Substitute* at Valparaiso, Ind., on April



R. D. MACLEAN.

a brief rest before girding up for next season."

ANNETTE RODGERS: "I have been engaged to play one of the twin duties in *The Shepherdess*. I succeed Robert E. Kerring."

GEORGE GROSSMITH: "The greatest compliment paid to me since I have been entertaining in America? It came from Joseph Jefferson. He said he was so engrossed watching the varying expressions of my audience that he did not have an opportunity to observe me."

EMMA CALVI: "Emma Eames has a signed photograph of the Prince of Wales on her girdle. Well, I have one of the Queen of England. I also have a diamond necklace presented to me by Victoria when I sang before her. That is something Miss Eames has not got."

ROSE COUGHLIN: "I have applied for a patent on a burglar-proof safe. It is a burglar attempts to break into it, he will strike dynamite that will blow him into small pieces. But opened in the regular way the dynamite will not explode."

ALF. HAYMAN: "Understudies for Frank Merdant and Grace Atwell held themselves in readiness in the wings of the Academy of Music so that in case of another accident in *The Girl I Left Behind Me* when the horses rush on, they may go on at a moment's notice."

J. J. SUE: "On May 1 I shall move my theatrical agency from Taylor's Exchange to Broadway and Thirtieth Street."

R. E. STEVENS: "I am filling time rapidly for *Across the Potomac*. Managers are satisfied that it is a money-maker."

7, and opened in Chicago on April 9 in the leading heavy part in *The Palace of New York*.

May Jordan, who had been ill at her home for three weeks, left about a week ago for Toledo, O., to join *The Shining Rock*, in which she will play the principal contralto role.

Kate Talby, who plays Lady Sofia in *Utopia, Limited*, at the Broadway Theatre, was disappointed last week by a severe cold. Miss Courtney played the part in her absence.

The engagement of W. F. Dickson, manager for T. W. Kears, and Margaret Peasey is announced.

The *Albany Journal* says that the contract between Carrie Turner and H. P. Sailer and George L. Thomas, managers, has been broken. The actress engaged herself for \$100 per week for thirty weeks, but of late had disagreed with the managers over plays, company, etc., and a severance of relations followed.

Doré B. Lewis has engaged Clara Alexander and Joseph Levey for the production of *Frank Hamilton's Last in Egypt*.

Bertram and Wilford, managers of *The Engineer*, write that that play made a big hit in Philadelphia.

Doré Davidson and Ramie Ansten opened a Spring tour in Hoboken, N. J., last week under the management of E. L. Goodham. Their repertoire includes *Dr. Jekyll and Mr. Hyde*, *Dangers of a Great City*, and *By the World Forgotten*.

Rhda will next season appear in a one-act play, in which she will take the part of *Blanchette*, during his "Corporal" days.

Myrtle Seiler, a promising soubrette, who has made a fine impression in Philadelphia, will adopt the theatrical profession the coming season.

George Osbourne has retired from Mrs. John Drew's company and returned to his ranch in California.

Oliver Doud Byron and Mrs. Byron have returned to their home in Long Branch for the Summer.

An entertainment was given in the Central Opera House, in East Sixty-seventh Street, last Tuesday night, for the benefit of the Postal Employees Association.

Gustave Frohman was so well pleased with the rehearsals of *The Violin-Maker*, the curtain-raiser to be used by the Western Jane company, that he has contracted with Lafayette W. Seavey to paint a scene for it representing an old Italian workshop in Cremona of the time of 1750.

The police of Guadalajara, Mexico, recently arrested Ricardo Urra, formerly manager of the National Theatre of the City of Mexico, who recently disappeared from the latter city with \$3,000 belonging to the proprietor of the theatre. He was supposed to have fled to the United States, but an acquaintance saw him on the streets at Guadalajara, and informed the police.

Nina Sanderson has been granted a divorce from her husband, William H. Sanderson, by Judge Tuthill of Chicago.

W. M. Dunlevy is no longer press agent for the Casino.

Ben Stern has been engaged to go ahead of Lillian Russell on her six weeks' Western tour this Spring. Mr. Stern left town this week.

J. P. Howe recently became the lessee of Stockwell's Theatre in San Francisco. He will play combinations exclusively. Mr. Howe formerly controlled theatres in Seattle, Portland and Victoria.

Anne Buckley, last season with *A Nutmeg Match*, has been engaged to play June in *Blue Jeans* next season.

Frank Eagan, of Elmira, the "bad boy" of Pack's Bad Boy company, was arrested in Syracuse the other day and fined \$10 on a charge of assaulting Jennie and Sadie Schuman, members of the organization, on the street. He was also dismissed from the company.

George Heath, of the After Dark company, writes from Waco, Tex.: "Business is very poor South, but we all manage to get *This Mirror* to read."

Ullie Akerstrom writes from Boston that owing to the success of her play, *The Sultan's Fan-ette*, she will extend her season eight weeks. She will appear almost exclusively in this play next season, reserving her older successes only in three night stands.

Manager Frank D. Hennessey, of the Rattle-Box Theatre, Syracuse, was in the city last week.

A memorial tablet to Jenny Lind Goldschmidt was unveiled in Westminster Abbey last Friday.

A Boston paper, praising the performance of Julia Marlowe and her associates, remarked last week that the whole company "was on its metal."

Henry E. Abbey and Maurice Grau have given to George McManus, business manager of the Grand Opera House, St. Louis, in appreciation of his services during the opera season in that city, a gold watch adorned with four large diamonds.

A new theatre, to be called the Drake Opera House, is being built in Elizabeth, N. J.

The property car of the Land of the Midnight Sun failed to arrive at Wilmington, Del., in time for the performance there, and the management of the local theatre attached to the car upon its appearance, having refused to let the company appear without costumes or scenery on a claim that they could not thus fulfill the contract.

Mrs. George Felix (Dora Clanton) fell in a Philadelphia theatre about a year ago and broke her right knee-cap. She was for several months an invalid. Last Monday night she visited Hammerstein's Opera House with her husband and, between the first and second acts, left the theatre to buy a box of candy. While crossing the street on her way back to the theatre, Mrs. Felix was startled by a cable car and fell on the track, breaking her left knee-cap.

Last week at Rochester, N. Y., Thomas W. Kane appeared as Richard III. before an audience of dead men.

Next season, acting as representatives of Klaw and Erlanger, W. H. Woodie will manage the Academy of Music and St. Charles Theatre in New Orleans; Louis Hume, Hammerstein's Theatre in Louisville; W. A. Shain, Theatre Vendome in Nashville; and R. S. Douglas, the Grand Opera House in Memphis.

J. Alfrick Libbey's latest hit is the song, "She's the Girl for Me," by Harry Chase. Mr. Libbey has been singing it at the Park Theatre in The Max.

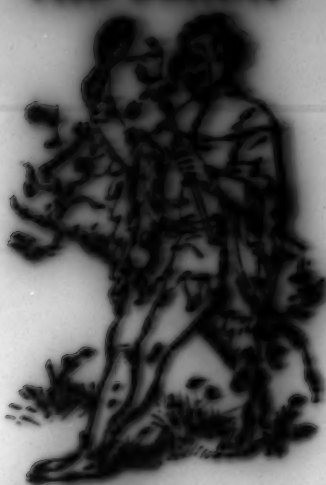
Wilfred Spencer will send two opera companies, singing *Princess Bonnie*, on the road in the Fall.

William Garret is to manage the tour of *The Wicklow Postman*, the Spring season of which opens in Brooklyn this week. The cast, which has been changed somewhat, now includes Eugene O'Hourke, Mack Price, George Days, William Callow, Norman Campbell, Cecil Kingstone, "Daddy" Hart, G. W. Dehlan, H. C. Browning, Polly Holmes, Elsie Garson, and Elmore Carroll.

Harry J. Lusk, San Francisco correspondent of *This Mirror*, has been relieved of his duties as manager of the Tivoli Theatre of that city by the final settlement of the pending suits. Mr. Lusk managed the house in such an excellent way during his incumbency that it showed a good profit, and he has been complimented highly upon his judgment and tact during the term of his management.



## THE USHER



Elbridge Thomas Gerry's letter to the Mayor concerning Hannele deserves to go into history alongside of his grandfather's message to the Massachusetts legislature in 1812.

Governor Gerry wanted to be the censor of the press and his descendant, the Commodore, wants to be the censor of the stage.

Mr. Gerry lost the fight over the Stern bill at Albany a few years ago, but he managed afterward to defeat its purpose and the will of its makers by resort to a technical flaw in the law's phraseology. The courts upheld him in his ingenious but pettifogging point, and the spirit of the enactment was subverted.

In the field of discussion Mr. Gerry has been worsted, however. When *The Mission* challenged him to prove certain sweeping statements he had made in print respecting the cases of injury to children resulting from appearance in theatrical performances which he claimed were preserved in the archives of his Society, he accepted the invitation.

The result was that he made a pitifully meagre and specious showing, which *The Mission* overwhelmingly destroyed. Since that time Mr. Gerry has hated *The Mission*, with a good, old-fashioned, bigoted hate; but I observe that he has never again ventured to make claims similar to those that resulted in his mortifying discomfiture.

I am not sorry to see Mr. Gerry impudently assume the position of censor of Hannele. Those whom the gods destroy they first make mad. The incident will do much to show the public the danger of entrusting power to a man whose narrow prejudices begot his common sense. New York has suffered too much from Gerryism.

Is it not time, in view of the Hannele matter, to once again request the Albany legislature to strip Mr. Gerry of his extraordinary privileges?

Thaddeus R. Wakeman, the lawyer, scholar and deep thinker, said the other day: "If we wish to see a child of extraordinary ability show her talents on the stage, behold a kneeling and suppliant people at the feet of Gerry."

The Dramatists' Club will undoubtedly present its demand for effective legislation against play-pirates to Congress during the present session. Several leading congressmen advise the Club that prompt action will more than likely be successful.

Manager James B. Camp, of the Louisville Auditorium, who is actively in sympathy with the movement, writes me as follows:

"Since writing to Charles Frohman regarding the copyright amendment I have received a letter from the Hon. Arthur C. Carruth, U. S. C., of this district, saying that he will actively support the measure when it is presented. This should encourage other managers throughout the country to interest their members of Congress to do the same."

I hope that Mr. Camp's good example will be followed generally. The moral effect of a demand that reaches Congress from every part of the Union cannot fail to be strong. It is to the business advantage of every theatre manager in the land to aid the good fight that the dramatists are now making—quite apart from the question of principle involved.

Close upon last week's editorial in *The Mission* on the "continuous performance" came the closing of the show at Hermann's.

Mr. Hill tried it, and lost money. Mr. Aaron and his partner had the same experience.

Extrinsic devices of all kinds were employed to fill the house. Suburban lots were given away to visitors at one time, and recently tickets were sold in large quantities at reduced prices to dry-goods houses. But none of these schemes worked.

So far as my knowledge goes there is but one theatre devoted to continuous performances that deserves to be excepted from *The Mission's* editorial strictures. That theatre is Frohman's.

Manager Frohman was the originator of the idea in this city, and it is but just to say that he has maintained a high standard of merit in his programme, which offers nothing that is not refined.

Moreover, the character of his patronage is excellent. Women and children visit Frohman's in large numbers, and objectionable persons are rigidly excluded.

Colonel Ingersoll tells a story of a certain rabbi of this city who started a little school on the East-Side among the children of the poor of his own race.

One day he was showing off his pupils before a party of visitors.

He called for the boundaries of the State of Pennsylvania. They were promptly given. Then he asked for the name of the principal city in that State, and got it.

"Now," he continued, "who can tell me what building there is in Philadelphia upon which centres the veneration of the American people, that always brings joy and pride,

when it is mentioned, to every patriotic breast?"

A small boy held up his hand. "So you can tell us, Levi. Answer."

"Der mint" yelled little Levi triumphantly.

The diplomacy of Maurice Grau has been equal to many exactions, but in the Calvé-Eames rumpus it has failed. The trouble is directly traceable to the scandalous indecency of a Chicago newspaper, which he dragged its columns with a lot of reckless and unfounded lies about Calvé and Melba during the opera company's engagement in the windy city.

The Kendals will be here again in September for another tour. When they came over last Autumn they expected to give America a rest after this season; but finding they could still make money here they changed their minds.

The success of the Kendals' tour has been due principally to The Second Mrs. Tanqueray. Pinner's play and the lively discussion it has caused everywhere was their salvation.

If they succeed in finding another such piece they will have another prosperous campaign in '94-95; but if they are obliged to resort to their old repertoire—well, that's another story.

The Kendals have lost their grip in London, and they are fortunate in having the home of the brave and the land of the free to fall back upon in the declension of their home popularity.

Three weeks ago a paragraph appeared in *The Mission* to the effect that Giles Shine had withdrawn from Stuart Robson's company because he did not wish to accept a forty per cent. reduction in salary.

This assertion was most emphatically denied by William R. Hayden, Mr. Robson's manager, in an interview that appeared in the *Buffalo Enquirer* of April 7. Mr. Hayden was reported as saying:

"I don't know how such a rumor could get around. I asked Mr. Shine about it to-day, but he denies all knowledge of its origin."

As *The Mission's* information was obtained direct from Mr. Shine, Mr. Hayden's very positive denial seemed singular.

The *Enquirer* of the 14th inst. contains another article on the same subject. It says:

"At the time Mr. Hayden so aridly denied the cut in salaries, Mr. Shine had a letter signed by W. R. Hayden offering him an engagement for the supplementary season at a reduction of forty per cent. which Mr. Shine did refuse. I saw the letter and know that others of the company were treated the same way and accepted the cut. What good it could do Mr. Hayden or Mr. Robson to deny a question so readily open to proof I cannot imagine. Hereafter I will look out for Mr. Hayden and his smile of bland wonderment."

And there you are.

"The Eastern critics, and there are among them some who are authorities on both plays and players," says the *Minneapolis Journal*. "have made the statement that Richard Mansfield is the leading English-speaking actor of the period, and they might as well say the leading actor of the world without any qualification, for no one claims that there are any actors superior to those who use the English language." Without wishing to dispute the views of either the *Minneapolis Journal* or of Mr. Mansfield himself on this point, I'll confess that I am somewhat curious to learn just when and just where "the Eastern critics" made the statement in question.

The San Francisco *Examiner* does not seem to be making much headway in its avowed purpose of driving Al. Hayman out of San Francisco.

One reason for this may be that there is nothing better than personal animus behind the *Examiner's* vicious attacks. The public is not altogether a fool, and the paper's malice is too pronounced to deceive a child.

The origin of the feud, as it has been explained to me by a disinterested man, is characteristic.

Several years ago Mr. Williams, who is now in charge of the *Examiner*, was a reporter on an evening paper in Prince. For some reason, it is said, Mr. Hayman used his influence to procure Mr. Williams' discharge. Now the ex-reporter is in a position to direct the policy of the *Examiner*, and he has the backing of Mrs. Hearst. He uses his position to assail Mr. Hayman, and foolishly pursues the policy of making war upon the companies that fill engagements in the Hayman theatres.

Whether it is a righteous desire for satisfaction that moves Mr. Williams is neither here nor there; his opposition loses both dignity and decency when it descends to the abuse of managers and actors that happen to be playing with Mr. Hayman.

The *Examiner* has disgusted large numbers of professionals, and has served no purpose beyond making San Francisco notorious among them.

Marcus Mayer will sail for Europe in June. He tells me that he is conducting negotiations for the American tour of a big and novel European attraction. Particulars may be expected soon after Mr. Mayer's arrival on the other side.

Vincent Sternroed has slightly altered some lines that appeared recently in the *Atlanta Constitution*. They were penned after a series of one night stands, and they are called:

TIMED.  
I'm most too tired to close my eyes  
An' most too weak to nod,  
An' I'd like to be shovelled into the earth  
For I feel like a lifeless clod.  
Or I'd like to be that lacy cloud  
Up there a-sailin' slow,  
An' have a breeze to push me along  
When need would come to go.  
I don't care if it's Springtime, or Summer-time, or Fall,  
I just want to be left alone, and never move at all.

The Wagnerites are quarreling among themselves and there is a probability that the

house divided will fall—in other words that the project to have German opera next season will come to naught. The adherents of Damrosch—who are numerous in spite of the wild denials of the *Post*—and the henchmen of Seidl are determined to fight to the bitter end. It would be wiser to compromise.

Treasurer W. S. Butterfield, of the Gloriana company, writes that the correspondence nuisance exists in the town of Hamilton, Ont., to a larger extent than in most places.

"We played there on April 6, and eight men presented the credentials of as many different papers. The local manager told me there were two more who did not appear on this occasion. One of the correspondents represented a paper that had been dead a couple of months, but he didn't know it until I told him. Don't you think this collection of correspondents represent a few dollars to the traveling manager? Usually they are well-to-do young men of the town who could well afford to buy admission. In my eyes there are only two papers that are conducted for the benefit of the profession. They are *The Dramatic Mirror* and the *Clipper*, whose representatives I am always glad to meet."

Mr. Butterfield is quite right. The raft of small papers represented by men who obtain credentials with a view only to secure free admission to the theatre, give no adequate return for the privilege. The majority of traveling managers recognize this fact and are governed accordingly.

Another class of correspondents who solicit free admission in the small towns are the local representatives of the principal daily papers in cities like New York, Chicago, and Boston. These men have no connection with the papers in question beyond sending them occasional news "specials." They never write or wire a line about the local theatres. In these circumstances, why should managers extend them press courtesies?

Joseph Hart was speaking about dead heads the other day. He recalled an evening when at one of our combination theatres a number of men would approach the manager, and inquire, "Do you admit the profession?" The manager would then ask the applicant's name and where he was working. Upon receiving a satisfactory answer the professional would be passed in.

A rough-looking Irishman who intended to buy a gallery ticket overheard several of these conversations. He thought it was a needless waste to spend a quarter when free admission was obtainable so easily. He approached the manager.

"Do yez admit the perfeshun?" he asked gruffly.

"Yes. What's your name?"

"McCarthy."

"Where are you working?"

"Pier 6, North River."

## MRS. DRACONUT PACKARD

The subject of the front page picture this week is a woman rapidly growing in popular favor through her superior qualifications for theatrical business and her thorough knowledge of the details of all branches of the profession. Mrs. Packard embraced the stage at an early age in the South as a child singer, and possessed a phenomenal voice, appearing in the various cities of the country as the "Baby Nightingale." At the end of her third season her parents placed her in school, where she remained five years. Marrying at an early age, with her husband she went to California, where she remained in retirement until about fifteen years ago, when she again adopted the stage and appeared with success in a range of characters. Her active mind and tendency for business led her into the managerial ranks, and she organized and conducted her own companies thereafter, subsequently becoming the representative of several New York managers, and producing the various Eastern successes on the coast. Mrs. Packard has paid thousands of dollars in royalties, and she points with pride to the fact that there has never been a dollar's difference in her negotiations, as such managers as Frank Sanger, T. Henry French, and others can testify to. During her Western career she made seven trips to New York, and became as well known here as on the coast. For several years Mrs. Packard had the idea that a theatrical agency and exchange, conducted upon principles different from those existing here, would find favor with professionals and managers; therefore, about six months ago, after formulating her plans, she opened her present spacious quarters, embracing a theatrical exchange and dramatic and musical agency, at 47 West Twenty-eighth Street. It is hardly necessary to speak of the surprising success she has met with, for her name is now known from one end of the country to the other. Her straightforward methods have won the confidence of professionals and managers who visit her offices, and there are few, if any, who speak other than flatteringly of her business qualifications and womanly worth.

## NO TRUTH IN IT.

A story found its way into print the other day that A. M. Palmer had been put up for membership in the Lambs and had been blackballed.

The publication was a lie, made out of whole cloth. Mr. Palmer was asked to join the Lambs by a prominent member of that club. He said that he did not care to become a member until his return from Europe, in any event.

Without his consent his name was posted for membership. Mr. Palmer, on learning of this, asked that it be withdrawn. It was withdrawn. On the strength of that, the blackball story was started by mischievous persons.

Mr. Palmer is a life director of The Players, a director of the Lotos Club, and a prominent member of the Union League Club. In the circumstances, the report that he sought membership in the Lambs and was "turned down" is distinctly humorous.

## Growing too Fast

means that children do not get proper nourishment from food. They are therefore thin, narrow-chested and weak.

## Scott's Emulsion

the cream of Cod-liver Oil and hypophosphites, supplies material for growth. It makes sound bones, solid flesh and healthy, robust children. Physicians, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

## CUES.

Al. Sutherland is on a four weeks tour of New England.

Mrs. D. P. Bowers was the guest of the Woman's Club in New Orleans on April 14, and for over an hour answered the questions of the members of that body.

"It Sydney Rosenfeld, Captain Alfred Thompson and George W. Lederer's latest output, *The Passing Show*, is not a great big novelty as well as a money-winner," says W. A. McConnell. "scratch my judgment from now on."

Blue Jeans closes season this week at the Columbus Theatre, Harlem.

Joseph C. Miron, now with A. Milk White Flag, will appear in the Francis Wilson Opera company next Fall.

A North Adams manager engaged four young women from this city to appear in a dramatic company that he proposed to send out from North Adams. The young women went to that city and were assigned boarding places. The manager became ill, and had no money, and the young women were last week Monday turned out of their boarding houses. They were about to attempt to walk to Troy, N. Y., about thirty miles from North Adams, when citizens made up a purse for them, and they started for New York in company with the mother of one of their number, who had come on to look after her daughter.

George B. Miller, who lately joined Alabama, is making a hit in the part of Raymond Page.

William Courtleigh, formerly leading man of the Blue Jeans company, and lately of in Old Kentucky, has been engaged by M. R. Curtis to play Jacob Cheviot, the leading juvenile part in Sam'l of Posen at the Standard Theatre.

J. F. Brien staged *Pique* for Manager Holland, of the Girard Avenue Theatre, Philadelphia, last week. The play was pronounced one of the greatest successes of the stock season there.

J. G. Wilson's play, *The Empress*, will soon be produced in this city, with Helen Blythe in the part of Josephine. The play is of the Napoleonic period, and the controversy about an alleged appropriation of it in London under the title of *A Royal Divorce* is well remembered.

To members of the profession as well as to visitors to the city for pleasure and sight-seeing, the Hotel Aberdeen, at Twenty-first Street and Broadway, offer substantial comforts, nearness to the shopping district, and excellent service. The Aberdeen has been newly fitted and is well conducted in every way.

Jefferson, Klaw and Erlanger are arranging a fine ring performance for their Country Circus company, which begins its road tour for its fourth season next October.

Warren P. Lake, who is in advance of Emery and Morris' *The World* company on a special tour of fifteen weeks to the Coast and back, reports business large for his attraction. It returns by way of the Union Pacific.

Frederick Samuels, of the firm of Foreman and Samuels, managers of Across the Potomac, is making a short visit to relatives in Albany and Troy. He has just recovered from an attack of pneumonia.

## AN IDEAL DRAMATIC JOURNAL.

Urbana, O., Democrat.

Although the year of age is very young, yet it has seen the downfall of four dramatic papers. The failure of a dramatic paper only adds strength to Harrison Grey Fiske's New York *DRAMATIC MIRROR*, that rock-anchored organ of the dramatic profession. What the old *Clipper* is to the variety stage and sporting world, so is *THE MIRROR* to the brains and intellect of the dramatic and musical profession. *THE MIRROR*, now in its thirteenth year, has seen a number of other dramatic papers spring up, flourish for a time and go to the winds. Not only did they lose money for their projectors, but also for their advertisers. *THE MIRROR* has so distanced all competitors that it will always lead the van. The secret of the success of *THE MIRROR* has been Editor Fiske's policy of keeping his columns free from scandal, from assailing private character, and of ever lending his aid to all worthy causes to benefit the profession. The advertising columns of a paper are the best barometer of its financial strength. Last week's *MIRROR* had thirty-two columns of good advertising. *THE MIRROR* has correspondents scattered throughout all the principal cities and towns in America, and the correspondents' columns form a great directory for managers. Urbana has the honor of having the oldest correspondent on the staff in Will H. McEwen, who has represented Urbana for fourteen years. Mr. McEwen doubtless has a larger personal acquaintance with professional people than any correspondent in this country. His autograph book contains nearly two thousand names, and his album contains nearly a thousand photographs.





Bijou.—Willie.

Farcical comedy in three acts by Charles Klein. Produced April 22.

"Willie" Furbelow..... Charles Dickinson  
Lemuel Bignold..... L. R. Stockwell  
Nathaniel Tugstock..... Thomas A. Wise  
Jason Pontifex..... Ed J. Connelly  
William Selwyn..... John H. Bunney  
Mrs. Bignold..... Virginia Buchanan  
Florence Bignold..... Lillian Burkhardt  
Ada Selwyn..... Gertrude Whitty  
Sarah Tugstock..... Katherine Oesterle  
Emma Roseby..... Kate Oesterle

Charles Klein's new farcical comedy, called Willie, was seen for the first time by a New York audience at the Bijou Theatre last evening. The lines are at times very clever, and the humorous predicaments of the various characters involved in the plot created considerable laughter.

There were any number of champagne bottles on the stage, but the acting of the principals was not as effervescent as it might have been. However, there will probably be more sparkle in the performance after the piece has been played more frequently.

A young man by the name of Furbelow is generally known by his baptismal name as Willie. He is under the impression that he has been jilted by Florence Bignold, and decides to marry recklessly to spite her. A bookmaker by the name of Tugstock is anxious to marry off his sister, Sarah Tugstock, who is in the last stages of old maidenhood. Willie is secured through a matrimonial agent, and promises to wed the old maid.

On arriving at the address given him by Tugstock he finds that Sarah and Florence live in the same house, and that the latter has been true to him after all. He thereupon passes himself off as the brother of Ada Selwyn, who is expected to arrive at the same address and also rejoices in the name of Willie.

When Brother Willie actually arrives, however, a series of complications ensues, involving nearly every member of the cast. The humorous snarl is unraveled in the last act, and all ends satisfactorily, both from an amatory and pecuniary standpoint.

Charles Dickinson acted the part of Willie in his usual light comedy vein. Thomas H. Wise gave a capital character sketch of Nathaniel Tugstock.

Ed J. Connelly as Jason Pontifex, John H. Bunney as William Selwyn, and L. R. Stockwell as Lemuel Bignold, all did creditable work.

Grace Filkins proved sprightly as Ada Selwyn, and Lillian Burkhardt made the most of her opportunities as Florence. Gertrude Whitty acted the role of Sarah with eccentric comeliness. The scenery is effective, and the performance ran smoothly throughout.

#### Fourteenth Street.—Bury of the Hills.

Irish comedy drama in four acts. Produced April 22.

Squireen Darlow..... J. W. Shannon  
Harry Lawrence..... John Duff  
Mrs. Paddy Lawrence..... Richard Ganthony  
William Irish..... W. L. Gibson  
Cecilia Bury..... Ben Lodge  
John Bury..... Frank Richardson  
Con Cogan..... J. C. Hamilton  
Grace Darlow..... Miss A. Cushman  
Mrs. Bury..... Kate Lester  
William Irish..... Mrs. S. L. Smith  
John Bury..... Mrs. Charles Peters  
Harry O'Reilly..... James C. Koch

Bury of the Hills has all the characteristics of an Irish drama. It includes the immortal landlord, the tender-hearted colleen, the young man with an evil disposition, and an accomplice who is in his power because the young man knows he is a ticket-of-leave man; the missing document, the dark cloud hovering over the hero and heroine's prospects, the shooting in the back, and the brave, bonnie Irish laddie who profits by the adages that love levels rank, that there is might in right, and that he laughs best who laughs last.

Of Bury of the Hills it may be said that the plot has some better days. But it is, nevertheless, intrinsically as picturesque and as startling as ever.

The principal novelty introduced by James C. Koch takes the form of the hired thug who wears, in byways and on the public square, a mask. By this expedient he escapes detection by the cast, and makes himself known to the audience.

Bury of the Hills is not noteworthy for any quality that will cause experts to differ as to its merits or demerits. It is an out-and-out, plain, unvarnished Irish play. It is by no means bad of its kind. It has, in fact, many earmarks of popularity. Its dialogue is rather racy. There is considerable banter in it, scenes. Then, too, the eventual victory of the good over the bad is simply terrific.

Mr. Koch as Bury is nimble in gait, genial in expression, and facetious in speech.

Miss Cushman as the heroine is graceful and gracious. J. W. Shannon makes a pompous landlord. Ben Lodge is humorous as an old servant. J. C. Hamilton plays weirdly the part of a mad man.

The scenery is well painted, and effective.

#### Koster and Bial's.—Vanderbilt.

There is an exceptionally strong bill at Koster and Bial's this week, and among the newcomers who deserve special mention are the Zamboni Troupe of Japanese jugglers, consisting of two women and one man. They are bound to become very popular here. The beautiful Jessica on the wire, Renée and Robin, comic trapeze artists, are also new attractions. Bonnie Bonhill, in her new song, "Sam Sweeney," made a decided hit.

Hertoldi, Inaudi, Braatz Brothers, and Conroy and Fox are still in the bill. The house was well filled last night.

#### People's.—A Man Among Men.

A Man Among Men, seen recently at the Fourteenth Street Theatre, was presented by a capable company at the People's on Monday night and attracted a very large audience. It is put on with the same elaborate scenic effects that marked its original production.

J. M. Colville as John Morrow gave a forcible portrayal of the hero. Bingley Fales was a capital Harry Dorr. R. F. McClain proved capable as Tom Warden. Gertrude Dawes made a pretty Rose Olyphant, and Amelia Bingham gave a clever impersonation of the heroine, Edith Olyphant.

#### Grand Opera House.—Jane.

The still popular Jane, with Jennie Yeamans in the title role, supported by the clever players who have become identified with the other parts, pleased a good audience last night at the Grand Opera House, where this amusing play will run this week. Miss Yeamans, working upon original conceptions, has identified herself so uniquely and pleasingly with the character that Miss Bennett made so much of, that the play in present hands becomes newly entertaining.

#### Jacob's.—The Man from Boston.

John L. Sullivan was the star last evening at Jacob's Theatre, where The Man from Boston was given. The play is admirably suited to Mr. Sullivan's abilities. His support, which proved satisfactory, includes William McCready, Gus Daly, E. F. Galpin, Nellie Lawrence, Pauline Markham, and Belle Muni. The performance was very well attended last evening, and Mr. Sullivan's reception was exceedingly enthusiastic.

#### Tony Pastor's.—Variety.

Vesta Tilley continues her successful engagement at Tony Pastor's. On Monday night the strength of the programme was augmented by the return of such popular favorites as Lottie Gibson, Frank Bush and Annie Hart, whose acts were roundly applauded. In addition to the foregoing appeared Billy Carter, the Lorettes, Carline's Monkeys, the Blacks and Frank H. Bolcher, making a variety bill of more than usual merit.

#### At Other Houses.

This is the last week of Girodi-Girodi at the Casino.

The Butterflies is still attractive at Palmer's.

Charley's Aunt is nearing the close of its engagement at the Standard.

Wang is continued this week at the American.

Margaret Fleming may be seen at the Fifth Avenue this week.

Shore Acres continues at Daly's.

South Before the War is the attraction at Nido's this week.

New living pictures increase interest in 1922 at the Garden.

Hellen and Hart remain at the Park this week in The Man.

This is the last week of Joseph Jefferson in Rip Van Winkle at the Star.

The Amazons attracts good houses to the Lyceum.

Utopia, Limited, has not yet lost its novelty at the Broadway.

Many visit The Girl I Left Behind Me at the Academy.

Seeing the Wind is still potent at the Empire.

The Sheepskin, with Hiliard and Arthur as stars, has moved from the Bijou to Harrigan's, where it opened last night for a run.

The baroque, Unlimited Utopia, produces excitement at the Imperial.

#### THE SHROVELEY THEATRE.

##### Novelty.—Two Old Comies.

Two Old Comies was given to a good house last night with the following cast: Frank Wills, W. T. Bryant, Linnie Richmond, Monte Collins, Norma Wills, Emma Seigel, Alice Hanson, Augusta Zellner, Grace Courtlandt, Sadie Marshall, George H. Trimble, Clinton Scott, and Bert Hart. With the present week Joseph W. Frankel assumes the management of this house for the remainder of the season.

##### Park.—A Country Sport.

Peter F. Dunley and his merry company, which includes Ada Lewis and Ray Irwin, opened to a large house here to-night, and the rattling farce was received with shouts of laughter. A Country Sport is in for a big week.

##### Columbia.—St. William's Widow.

The excellent company which has been delighting the people of the Eastern District during the past week, moved over to the Columbia Theatre last evening, and kept a houseful of people in the best of humor for nearly three hours.

##### Grand Opera House.—Africa.

George Thatcher and his large and talented company of minstrels, singers, dancers and comedians, appeared to good advantage before a large house in the whimsical comic-opera-farce, Africa; it is full of good things and as Thatcher is a great favorite in Brooklyn he is sure of a large week's business.

##### Bijou.—The Paymaster.

Duncan H. Harrison opened to a good house here to-night in The Paymaster, which, with its alternate thrills and laughs, found great favor with the audience. In one of the

scenes, Sampson, the strong man, performed some marvelous feats of strength.

##### Amphion.—The Black Crook.

The Black Crook, with its dazzling marches, superb scenery, captivating costumes and other features, pleased an immense audience here this evening. The Bowery Ballet was particularly well received.

##### Empire.—Peck's Bad Boy.

Atkinson's Peck's Bad Boy was presented to a large audience Monday night. The fun of the piece was well enjoyed. The cast is a capable one. The Land of the Midnight Sun next week.

#### BRONSON HOWARD RETURNS.

Bronson Howard arrived home from Europe on Saturday and registered at the St. Cloud Hotel. He is looking rugged and is in buoyant spirits. To a *Mirror* reporter who met him in Charles Frohman's private office, Mr. Howard said:

"With the exception of a week passed in New York in October, I have been away from here fifteen months. First I went to California, then to the Sandwich Islands and Alaska. Since I have been in Europe I have been bicycling in England, have been to France, Germany, Italy and other countries. I have had a delightful time. It has been a much-needed rest for me."

"Have you written a new play?"  
"No. I have thought about one over my cigar, but it is not definite yet. It will be a society play, for that is the only kind of piece I care to write, although I enjoy seeing plays of rural life, like *Herne's Barnard's*, etc."

"You are under contract to write a play for Charles Frohman, are you not?"

"Well, I can scarcely say that. Frohman's and my relations are intimate, though. Isn't that so, Charles?"

"Howard writes a play," replied Mr. Frohman, "and before he knows it I have got hold of it and have whipped it upon the stage."

Mr. Howard has closed his house at New Rochelle and will reside in New York city.

#### GRADUATION EXERCISES.

The graduation exercises of the Academy of the Dramatic Arts were held last Saturday forenoon in the Berkeley Lyceum Theatre. President Franklin H. Sargent and Fred. Williams, David Belasco, Ben Tesl, Alfred Thompson, May Robson and others were prominently seated, while Joseph Jefferson occupied a box.

Mr. Sargent reviewed the work of the Academy, and words of good counsel were spoken by Fred. Williams, Alfred Thompson, Nelson Wheatcroft, Ben Tesl, Frank Lincoln and Emma Sheridan. Mr. Jefferson was brought to speak and addressed the class. He eulogized the dramatic art and told the students that it was their duty to foster and dignify it by their efforts.

Daniel Frohman awarded the diplomas tactfully. The graduates are: Emily I. Walsman, Carolyn Kravon, Eileen Johnson, Nora E. Mack, Ann Norris, Christine Paxton, Louise Closser, Kate Kittleman, Mabel Washburn, Arthur F. Foster, Charles E. Grotter, Woodley Mason, W. Gage Bennett, Charles Fleming, T. Brandon Tynan, Claude E. Brown, Duncan R. Harris, and Harvey H. Dana.

#### R. A. ROBERTS MARRIED.

R. A. Roberts—"Handsome Bob"—of the firm of Roberts and Ebert, theatrical and musical agents, was married on Wednesday to Julia McDonald. The bride is a non-professional.

"It was this way," said Mr. Roberts to a *Mirror* reporter. "On Wednesday at 7 A. M. it was decided the marriage should take place that day. By noon we were married. I waited for Dr. Houghton, of the Little Church Around the Corner. But he was out of town. So we were married by the Rev. Dr. Vanderwater, of St. Andrew's Church. William Harris, of Rich and Harris, was the best man, and Dr. Burke and Tom Ebert were the only others present. The wedding took place so soon for the reason that my wife's parents were off for Europe."

The announcement of Mr. Roberts' marriage is a surprise. Few knew that he was ever engaged.

#### THE KID.

Addie Purvis Ori, a clever artist in her line, has been secured as an extra attraction next season for the musical farce-comedy, *The Kid*. Miss Ori opens her performance with posing on a slack wire. Her next act is juggling on a globe. Her greatest act is a serpentine dance on a revolving globe. The musical farce-comedy, *The Kid*, will be among the strongest attractions of its kind on the road. The music will be new, special scenery and mechanical effects will be carried, and the pointing will be new. First-class houses only will be booked in large cities. Hays and Co. are proprietors, and through the Winnet Exchange, the company will be organized, routed, and booked.

#### A NEW THEATRE.

The site in West Thirty-fourth Street, now occupied by the Fourth Presbyterian Church, and other buildings adjoining—a plot about 100,000 feet—has been bought by the Aerial Advertising Company, of which Neil Burgess is the moving factor, for \$500,000. It is said that on this site will be erected an eighteen-story building, to contain a theatre for Mr. Burgess, stores, offices, studios, and bachelor apartments, the structure with the ground to cost \$1,400,000.

#### HUBER ENRAGES COWEY.

Cowey, of Cowey's Army fame, has been engaged by the management of Huber's Museum to appear at that place immediately.

#### THE PRIZE COMPETITION.

The *Mirror's* prize competition of criticisms on the play *Seeing the Wind* will close on Friday of this week, and the awards will be announced as soon thereafter as possible. The contest is open to everybody.

Each criticism must be confined to the play, and not treat at all of the acting.

No criticism should exceed one thousand words in length.

The successful criticisms will be published in *The Mirror* as soon as they have been collected by the committee appointed to judge the competition. This committee consists of Laurence Hutton, literary critic of *Harper's Magazine*; Stephen Fiske, dramatic editor of *The Spirit of the Times*; and Franklin Fyles, dramatic editor of *The Sun*.

The prizes offered are three: (1) For the best criticism submitted, \$50; (2) for the second best, \$5, and (3) for the third best, a year's subscription to *The Dramatic Mirror*.

#### THE METROPOLITAN JOB PRINT.

The old Metropolitan Job office still claims, as in the days of yore, that it is the largest, most complete, and most thoroughly reliable display printing house of the United States. Old New Yorkers will remember it when it was known as the "Herald Print" and had its base of operations first on the corner of Fulton and Nassau Streets, next in the marble building on the corner of Ann Street and Broadway, and afterwards at 25 Ann Street and 35 Vesey Street. The frequent removals were obligatory in order to meet the rapid growth of the vast plant. At present it is at Nos. 222 to 232 West Twenty-sixth Street, near Seventh Avenue, where it apparently has space enough to meet the requirements of its increase of business for at least five years more. The artistic beauty of its printing is keeping pace with its business growth, and its specimens of advanced lithography are indisputably works of art. Notable among these are the stands, posters and "window work" done for *Seeing the Wind* and *The Butterflies*, portraits of Lillian Russell in character, and Edward Harrigan. The first of a series of pictures of animal life done under a \$15,000 contract with the Hagenbeck show is out and attracting general attention and admiration. The house was established in 1843 by the elder Bennett, founder of the *New York Herald*. Its estimated value is \$400,000. It gives employment to 200 people.

#### AMERICAN EXCHANGE POLICY.

"The American Theatrical Exchange is founded on the principle that no agent can represent properly a theatre while taking fees for booking companies which the local manager is paying the agent to book," said W. A. McConnell yesterday. "If you pay the agent to represent you it means that so far as lies in his power he shall make bookings at advantageous terms. If, however, he is paid also by the companies for making such bookings, it means that he shall make advantageous terms for them. How can an agent serve both properly?"

"The American Exchange offers such inducements to continuation managers that they cannot afford to go elsewhere, and we offer them cordial hospitality and business convenience in the way of desk-room and all information pertaining to the theatrical world, just the same as we do to the local manager."

#### A CHARMING PERFORMANCE.

On Saturday evening at the residence of Colonel and Mrs. Ingersoll, 410 Fifth Avenue a charming performance was given of *A Fantomine Rehearsal*, by permission of Cecil Clay. The affair was under Glen MacDonough's stage management. The principal characters were assumed by Herbert Padelford Brown, Bainbridge Colby, Louis James Pooler, Albertson Van Zo Post, William Savory Lower, Rutger Hecker Jewett, Marshall McLean, Frederick M. Farber, Edward H. Loomis, Susan Strong, Eva Ingersoll Farrell, Alice Maud Taintor, Maud Furman, Lena Freda Weber, Matilda E. Weber, Alice Ham, and Ingersoll. Edith Louterbach, Roland Conklin and Alice Baltazzi. The piece was played with great spirit and intelligence, and the select audience enjoyed it heartily.

#### MUSIQUE AT THE STAR.

On Monday, May 7, at the Star Theatre, the first American presentation of *Guy de Maupassant's* famous emotional play, *Musotte*, will be given under the personal direction of Nelson Wheatcroft. The play has been translated and adapted to the American stage by Arthur Hornblow, and will have the advantage of an unusually good scenic setting. The company will include Nelson Wheatcroft, Edward J. Ratcliffe, Joseph W. Shannon, Richard Ganthony, Alfred Fisher, Sarah McVicker, Carrie L. Keeler and Edith Randolph. *Musotte* will be put on for a run at the Star, and will then be presented on the road, under Mr. Wheatcroft's supervision.

#### ARMS AND THE MAN.

Yesterday Manager A. M. Palmer received a cablegram from his London agent stating that he had secured the American rights for Mr. Palmer to the new play, *Arms and the Man*, which is described as "equal in merit to Gilbert's *Singeing*."

#### SIX GOOD OFFERS.

New York, April 22, 1914.  
To the Editor of the Dramatic Mirror:  
MR.—Allow me to say a word of praise for your valuable paper. I inserted my advertisement in your columns and before the week was over I had received six very good offers in consequence. I have signed with Hugo Fawcett to go to the Coast to play the leading part in Irish Aristocracy.  
VERY TRULY YOURS, SEYMOUR GOLDBERG.



## THE HANNELE MATTER.

Bridge T. Gerry's Attacking Production and Liberty.

The S. P. C. A. President Would Suppress a Feature of the New York Theatre—His Attempt to Suppress the Production of Hannele—The Facts of the Case—Interview with the Author and the Director.

Elbridge T. Gerry has long been actively active against the children of the theatre, who never have needed his solicitous interference with their rights to earn a living, while he has been studiously inactive with reference to the miserable children of the streets, for whose benefit his S. P. C. A. was supposed to have been organized. His inconsiderate have been pointed out, and his claim to philanthropic impulse has frequently been discredited by his narrow and singular ideas. He last week appeared in a new role for which he is in no way fitted and for which he has no authority. He attempted to set himself up as a censor of the theatre, and to make his opposition to the appearance of a child in a play an excuse for prohibiting the play itself.

There is no theatrical censor in this country superior to the public that supports the theatre; and if by a law a censorship should be established, Mr. Gerry is probably the last man that appointive power would seek or elective franchise would honor for such a position.

The Rosenfeld Brothers some time ago arranged to produce at the Fifth Avenue Theatre in this city a translation of Gerhart Hauptmann's play, Hannele. The Hannele does not wish in this connection to pass upon the merits of this play, or upon the managerial wisdom of its production, or upon its artistic relation to the stage. It wishes to recite the facts that the play has been very successful in the German cities, notably in Berlin and Vienna; that its production here was the first attempt to place it upon the English stage; and that the Rosenfelds have enjoyed in the venture the personal aid of the author himself, who is now in New York and their guest.

Hannele is called a dream play. It is a poetic contrast of the squalor and degradation, and misery of dire poverty with the idea of heaven itself that a child of imagination, endowed by such sufferings, might fancy. Hannele, a step-child, beaten and abused by the man who had killed her mother by like means, tries to drown herself. She is rescued and taken to a poor house by the village schoolmaster, whose former kindness to her has clothed him in her eyes with divine attributes.

Her surroundings in this house of the miserable typify the lives of the ignorant, vicious, and poverty-stricken persons of her class. While all here she is nursed by a Sister of Mercy, and she dreams of the heaven of her imagination. Her dead mother's apparition appears to her, transfigured by the glories of paradise; angels sing to her; the Angel of Death comes to summon her; a stranger from the divine home appears to take her with him, this stranger taking the celestial semblance of the teacher who has been good to her. She dies and goes to the glories of which she has dreamed with mortal sensibility; and this contrast of the conditions of the child in life and after death emphasizes the purpose of the play.

Alice M. Pierce, nearing sixteen years of age, was selected by the Rosenfelds to personate Hannele. This child—she can almost be called a young woman—is said to have shown rare aptitude for the stage. In fact, Mr. Gerry himself had not only recognized this, but had encouraged her theatrical ambitions, and had consented, in his capacity as the representative of the S. P. C. A., to her being licensed to appear in a variety theatre in this city. Mr. Gerry has also assisted Mrs. Pierce's mother with money, so great has been his interest in the daughter. Mrs. Pierce is in such circumstances that she has needed the little money that her daughter has been able to earn on the stage, and the mother hailed with great pleasure the opportunity that the Rosenfelds offered in Hannele.

Mrs. Pierce was personally acquainted with Superintendent Jenkins, of the Gerry Society, to whom she went when the offer was made to her daughter in order to learn if the Society would offer any objection to Miss Pierce's appearance in Hannele. Mr. Jenkins assured her that the Society would make no objection, and that her formal application to the Mayor for a license would meet with no opposition from that source.

The Messrs. Rosenfeld made application to Mayor Gilroy in due form for a license to permit Miss Pierce to appear in the play, under the provisions of the law. Whereupon Mr. Gerry sent to the Mayor the following letter in opposition to the application:

Thomas F. Gilroy, Mayor of the City of New York: Dear Sir—This society has received notice of an application for your consent, pursuant to Penal Code section 24, as amended by Laws of 1903, chapter 24, to the exhibition of Alice M. Pierce, aged fifteen years, in speaking parts only, no singing or dancing, in Hannele, at the Fifth Avenue Theatre, Twenty-eighth Street and Broadway, for six evenings and two matinees weekly, from April 21 to May 10, 1914, inclusive.

This society earnestly and vigorously protests against your consent being given to the application, first, upon the ground of the improper character of the performance, and second, of its injury to the health and morals of the child.

By the courtesy of the managers of the exhibition I have carefully perused the typewritten MSS. of the play, which is a translation from the German and in two parts. The part of the piece consists in the true role, which is supposed to be performed by the child in question, of a little girl, who, after ill-treatment, is rescued from drowning and visited by a vision of Christ, who imparts to her truths of the Christian religion.

In so doing, the names of Almighty God, of our Lord Jesus Christ and of the Holy Ghost frequently occur, the latter more particularly in connection with the scenes of the child's death. After this

the child is supposed to see visions and apparitions, one of her dead mother, who appears in the form of an angel, and another, to her the attractions of Paradise; and subsequently, of the Angel of Death, which also, physically, is represented on the stage in a most ghastly and appalling manner.

The second part of the piece, which is contained in a separate typewritten manuscript then represents the child as suffering from the results of the psychic visitations; and without narrating all the details, her doubt as to its reality or the mental impression made upon her, she is finally supposed to die, and is placed in a coffin, where she is visited by a variety of other children and eventually by one who has done her harm.

Then (and this is the most impious part of the whole piece) a personage who is no other than our Blessed Lord, but who is described in the manuscript as a "Stranger," appears on the scene, with the attributes of supernatural light, etc., and in his own words from Holy Writ performs a miracle and resurrects the child, presumptively dead, from the coffin. The play then ends with the name of our Blessed Lord, and with a word of well-earned amen, and finishes with his personal appearance.

This revolting and horrible travesty of a resurrection, as a theatrical exhibition in a public theatre, is not only perfectly shocking and at variance with public decency, but is well calculated, in the mind of a nervous child, to create a mental impression of a lasting and most injurious character, to say nothing of the awful blasphemy in which she is thus compelled to take part.

Not only is such a performance one which should be suppressed by law in all its details, but so far as the child is concerned, if she were allowed to take part in it, all persons in any wise assisting or promoting her to do so would be liable to arrest under Section 24 of the Penal Code.

I cannot imagine what a performance which would be more liable to injure the morals of a child than an exhibition of the character of the one in question, to say nothing of the shock to its nervous system from the suggestive apparitions appearing so effectively to the imagination.

The managers have offered to strike out the objectionable parts. That is simply impossible, as the whole play hinges on the action of the child in the matter. If you will personally peruse the two manuscripts of the play you will be satisfied of the accuracy of my description of it. I sincerely trust you will do so before granting the application in any form.

ELBRIDGE T. GERRY, President.

## Theodor Rosenfeld Interviewed.

The Rosenfelds and the author of the play appeared before Mayor Gilroy to respond to this opposition. Theodor Rosenfeld repeated to the Mayor, and answered Mr. Gerry's letter in a way that indicated that Mr. Gerry has not adhered to the truth in his representation. Mr. Rosenfeld said:

"When I learned of Mr. Gerry's opposition, I set about to give him a thorough understanding of the matter. I felt that if he understood the play, or could see a rehearsal of it, he would withdraw opposition. I invited him to the Fifth Avenue Theatre to witness a rehearsal on Friday morning. He came to the theatre, but said he had no time to devote to a rehearsal of the play, and asked me if I could not give the scenes in which Miss Pierce appeared, in order that he might judge of the propriety of her appearance. I suggested that if he proposed to pass an opinion upon the play, it would be fairer to us and to himself to see it in its entirety. To this he pompously replied that he had no time for that."

"Then I told him I would give him a copy of the play, from which he might form an opinion. He took the copy of Hannele that I proffered to him, and glancing through it hurriedly—without reading any part of it understandingly—loudly declared that it was impious, and that he would not tolerate it."

"I informed him that it was not impious; that Hannele, a very prominent and influential religious newspaper in Germany, had commended it as marking an epoch in the theatre and as an admirable return to religion on the stage; that the German princes, who are noted for their religious belief, and the German people had enthusiastically endorsed it as a play whose whole effect must be good. Whereupon Mr. Gerry replied with the air of a dictator that it did not make any difference to him what the Emperor of Germany or anybody else thought about the play. For his part, he did not like it, and would oppose it."

"During a conversation that I had with Mr. Gerry on the subject," continued Mr. Rosenfeld, "he stated that although he had opposed the Passion Play—which is quite different from Hannele, for our play does not present Jesus Christ, and simply represents apparitions as seen by the child in her dream—when the attempt was made to present it here some years ago, he would not have opposed it if it had been produced here artistically, as it is produced at Ober-Ammergau."

"Now Mr. Gerry misrepresents Hannele from every point of view and is wholly wrong as to his idea of the appearance of Miss Pierce in the play. How could he, in fact, after hurriedly running over a few pages of the manuscript of Hannele, without comprehending any part of it, justly base an objection to the play or to the appearance of Miss Pierce in it?"

"Mr. Gerry asserts in support of his objections, in his letter to the Mayor, that the appearance of the child in this play will result in injury to her health and morals. Mr. Gerry assumes that his extreme idea of the character of the play, and his conception of the effect of the apparitions of the child's dream, are the idea and the conception of the child herself. The fact is that Miss Pierce has for months rehearsed her part of the play; that all the effects of the apparitions which may startle an audience have become commonplace to her; and that there cannot possibly result any moral injury from her personation of this character."

"The child is an actress; her father was an actor; and she needs the money that her talent can command. In fact, we have for weeks advanced to Mrs. Pierce money actually required by her to buy bread, and the attempt of Mr. Gerry to deprive the child of a means of livelihood by objecting to a play which has been endorsed by religious communities and persons abroad is not one that commends itself to the right-thinking and charitable."

## What the Author Says.

Gerhart Hauptmann, the author of Hannele, was seen by a Missos representative at the Fifth Avenue Theatre on Saturday. In answer to a query as to what he thought of Mr. Gerry's letter and attitude in regard to the production of Hannele, Mr. Hauptmann said:

"I have carefully perused a German trans-

lation of his letter. It is full of misstatements. The stranger who appears in the second act is not, as Mr. Gerry states, 'a Personage, who is none other than our Blessed Lord.' This statement proves to me conclusively that Mr. Gerry either has not read the play or he is utterly devoid of artistic comprehension."

"The one person who has been kind to poor little Hannele is Gottwald, the village schoolmaster. To her he is the embodiment of all that is good and noble. The Stranger is an idealization of goodness and nobility, and is a familiar figure in German legends. There is no reason whatever why Mr. Gerry should jump at the conclusion that the 'personage' is none other than Our Blessed Lord.' If he had taken the trouble to read the stage directions describing The Stranger he would not have fallen into such an error. The Stranger is described in these directions as 'a man wearing a long shabby brown gown. His hair is long and dark. His face is like the face of the Teacher Gottwald.'"

"With regard to Mr. Gerry's objections to the production of Hannele, I can only say that from my point of view they are simply preposterous. Mind you, I don't mean to say that I had a religious motive in writing the piece. It was written from an artistic standpoint. But I certainly should be the last person to put anything blasphemous into a play. I was brought up amid religious surroundings; I cherish the greatest reverence for religion, and try to be as good a Christian as I can. It is probably the deep religious feeling with which I have been imbued from early childhood that led me to give artistic vent to it in the writing of Hannele."

"If the same sentiments that you will find in this piece were uttered by a preacher in a Christian church, Mr. Gerry would no doubt commend them. Now, though I don't profess to preach, what does it matter if these sentiments are uttered in a theatre by persons participating in a public performance, so long as they are moral and ennobling in their tendency. There was no interference whatever on the part of the authorities when the piece was brought out in Europe. The idea never even suggested itself. Why, the only objections to the play abroad came from Free thinkers, who did not relish the success of Hannele because they thought that it idealized the teachings of the Christian religion."

"To think that in such a free country as America the piece should be censured as being blasphemous is something that I cannot comprehend. I certainly hope that Mayor Gilroy will give the Rosenfeld brothers a fair hearing. If he does he cannot possibly endorse Mr. Gerry's views."

"So far as I am personally concerned, the suppression of the piece will only shatter my belief that America is a free country. As you know, Hannele has met with success in Berlin, and all over Germany, as well as in Vienna and Paris. So my disappointment, in case its production is prohibited here, will not be overwhelming."

"I sail for Europe on May 10, as I wish to finish at my home in Silesia a play I have been at work on for some time. It treats of the Bauernkrieg (peasant war) in the Sixteenth century."

"What was your object in writing Hannele, and do you profess to belong to the modern school of realistic playwrights as has been stated," was asked of Mr. Hauptmann.

"I belong to no school," said he. "I write plays because I deem it the best medium of giving artistic expression to my ideas. I have no intention of reforming the world. I paint humanity as I find it. Instead of putting my artistic conceptions on canvas, as the painter does, I put them in a play. I had no object in writing Hannele except to show the workings of a child's soul, its secret language, aspirations, dreams, and motives. The introduction of apparitions became necessary as the medium of giving expression to poetical, supernatural, and sublimated sentiments that would be out of place among ordinary conditions."

"The apparitions in Hannele speak in figurative and elevated language, and so does the child while under the influence of her hallucinations. The mystic character of the piece warrants this poetic license. In no other way could I have presented in dramatic form the working of a child's soul under the influence of Christian teaching, nor do I know of any other dramatic method of symbolizing a child's conception of Heaven, where the wicked cease from troubling and the weary are at rest. Thus Hannele may be said to contain three elements—a religious element, a realistic element and a certain element kindred to fairy lore. The Christian religion is the poetry of Hannele's life, a life of humdrum and hardship."

"Do your other plays resemble Hannele in its supernatural features?"

"Not at all! My first play, Vor Sonnen- aufgang (Before Sunrise) was a portrayal of the social tendencies of the age. Einsame Menschen (solitary beings) is constructed around the central thought of the danger to ill-regulated minds when brought in contact with those of superior organization. The central figure of College Crampston is a drunken humorist. Dr. Bieberpelz is a satire on the methods of the German police in their search for non-existing socialists. Die Weber deals with the hardships in the life of Silesian weavers."

"I hold that the mission of the dramatic poet is to paint life as he finds it. He is not a teacher. Pedagogy is not art. He should be objective and endeavor to dramatize what is real, what actually exists in human nature. The ideas which may be developed by treating a work from an allegorical or psychological point of view have nothing to do with the playwright. He should present life as he sees it, just as the sculptor does, and both are successful in proportion as they are faithful to the model."

"Acting will in time, I think, give way to the analysis of character, the exhibition of the motives which prompt men to certain deeds or thoughts. From this point of view

the novel has obvious advantages over the drama. In my opinion dramatic literature will appeal more and more to the intellect, and less and less to the emotions of humanity."

## Other Interviews.

A Mirror reporter interviewed Mrs. Mary E. Pierce, mother of Little Alice. Mrs. Pierce said:

"Never before has Mr. Gerry objected to Alice's appearing in public. He was applied to once, some years ago, when naturally Alice was much younger than she is now, and he was quite willing to let her appear. Alice is strong and healthy. She has not played for three years. She is in love with her chosen profession. I myself have been on the stage, so she comes naturally by her proclivity. The Rosenfeld Brothers have taken a great interest in her. If she is not permitted to originate the part of Hannele, it will be a crying shame, for it would be the opportunity of her life to make a name for herself and to continue in an honorable and profitable career."

Maurice Untermyer, attorney for the Rosenfelds, said to the Mirror man:

"It seems to me that Gerry is attempting to assume strange authority. He is endeavoring to appear in the guise of a censor of plays instead of a guardian of the welfare of children."

"He pretends that he objects to Alice's appearance in Hannele because it might excite her nervous system. His real objection is that he conceives the piece to be sacrilegious. He has merely glanced at the MS. of the piece, whereas I have read it carefully. I consider it a great work and wholesome throughout."

"I have seen Mayor Gilroy and he has consented to give the case a public hearing on Tuesday."

## No Trial Performance.

The Rosenfelds proposed to give at the Fifth Avenue Theatre yesterday afternoon a public rehearsal of Hannele, for the purpose of informing Mr. Gerry and Mayor Gilroy of the character of the play, but these gentlemen declined to attend, and the rehearsal was abandoned.

In case Alice Pierce is prevented by Gerry from appearing as Hannele in the play of that title under the management of Carl and Theodor Rosenfeld, Fred Hatto, a short and clever comedian, will play the part—although it is a girl's.

## THE PLAYERS' RECEPTION.

There was an art reception at The Players' yesterday afternoon in honor of Shakespeare's birthday. The principal attraction was the display of John S. Sargent's full-length portrait of Edwin Booth, which E. C. Benedict commissioned the artist to paint for the club. It represents Mr. Booth in the attitude of presenting the club house to the members.

The whole building was thrown open, and the guests were at liberty to inspect the unique collection of paintings, engravings, books, and curios. The death mask of Mr. Booth, together with the swords, jewels, and costumes he wore in his various roles, were viewed with eager interest, as were also his library and the bedroom in which he died.

No one was allowed to enter the bedroom, but the doors were thrown open. The bed was decorated with a handsome wreath and a beautiful assortment of lilacs and other flowers. The furniture has been kept in the same position in which it stood on the day of Mr. Booth's death, and everything else in the room has been carefully preserved. The bust of Shakespeare and the reproduction of the inscription on the mural monument over the poet's grave, that adorn one of the walls in Mr. Booth's library, were tastefully illuminated.

The reception lasted from two to six o'clock, and was largely attended. A collation was served in one of the parlors. The members of the Reception Committee in charge of the affair were A. M. Palmer, W. J. Lemoine, Louis Aldrich, Daniel Frohman, John Drew, Henry Miller, William B. Spafford, C. E. Carrol, H. Mabie, and C. B. Welles.

The reception was attended by hundreds of well-known persons. Among those present were:

Joseph Jefferson, President of the Players; Brander Matthews, Laurence Sturton, John Bigelow, Frank Mordant, Louis Harrison, John W. Keller, Mrs. Gertrude Kellough, J. Henry McGonigle, Florence Hagonigle, Mrs. C. Victor Lewis, Mrs. and Miss Joseph Jefferson, Mrs. Teuchman, Julia Lawrence, Mrs. J. T. Sargent, Mrs. James L. Mitchell, Mrs. Francis W. Scott, Mrs. Charles Bishop, Mrs. Raymond Cushman, Mrs. Anne Louise Cary Raymond, Mrs. E. C. Cushman, Mrs. W. J. Lemoine, Miss Shawcross, Constance Carryle, Miss Calender, Miss de Forest, Mrs. Henry Kierke Porter, Isabelle Benjamin, Mrs. Van Benschoten, Miss de Forest, Mrs. John C. Buckle, Mrs. John Ford, Mrs. E. C. Stedman, Mrs. Mary Dodge, Mrs. L. G. Woodhouse, Mrs. R. B. Roosevelt, Jr., Mrs. McAnlev, Mrs. DeWolf Hopper, Isabelle Kelder, Edith Randolph, Mrs. Nelson Wheatcroft, Miss Douglas Taylor, Mrs. R. C. Perry, Mrs. Katie Hutchins, Wagon, Mrs. Frederick Bond, Mrs. John Drew, Mrs. Dunlop Hopkins, Mrs. Ripley Hitchcock, Isabelle Irving, Mildred Eyring, Mrs. R. P. Louisberry, Edna La Decker, Clarice R. Decker, Mrs. H. S. Van Schaack, Estelle De Peyster, Mrs. Louis F. Hacking, George Cayvan, Alice Cayvan, Mrs. Blanche S. Cruger, Mrs. Presbrey, Mrs. B. Irwin, Mrs. Kidder, Mrs. Danford, of Rochester, Wood Morgan, Clara Buncie, Mrs. Carryl, Mrs. Hastings, Mrs. Poulney Hagonigle, Viola Allen, Mrs. C. Lester Allen, Mrs. George C. Bonifant, Jr., Mrs. Lester Gurney, Emma Frohman, Mrs. Thomas Nelson Page, Mrs. Minnie Herta, Mrs. Robert Mantell, Cora Tanner, Mrs. Ralph Delmore, Mrs. R. Emma Fuller, Mrs. A. H. Fuller, Mrs. Oliver Sumner Ten, Mrs. James Lewis, Carrie Frohman, Elizabeth Marbury, Elsie De Wolfe, Maude Adams, Mrs. A. Adams, Mrs. Tilford, Mrs. James Lyall, Jane Stewart, Jessie Tyree, Katherine Florence, Mrs. R. S. Johnson, Mrs. Oliver Byron, Mrs. David Anderson, Abby Sage Richardson, Kitty Chatham, Etta Frohman, Sidney Armstrong, Mrs. St. Clair Smith, Dora Goldthwaite, Kate Hoyt Hallett, Mrs. Frank Burbeck, Mrs. J. Carroll Beckwith, Mrs. W. H. Lee, Mrs. Willard Farrer, Mrs. St. Gaudens, Mrs. Thomas F. Clarke, Mrs. Jefferson Davis, Mrs. Brander Matthews, Miss Matthews, Mrs. J. F. Daly, Mrs. Minnie Madden Faxon, Mrs. Mark Bush, Clarence C. Bush, Mrs. W. F. Reimuth, Miss Corbin, Mrs. Austin Corbin, and others.

Manager Rivers is buying a wall for next season's display. He says his stage dressing for next season will be rich and novel.



(and Austin, managers); Puggsley Brothers' George



Has been engaged as musical director, and is writing some up-to-date songs, medleys, etc., for us

**WHITAKER AND CROSSLEY, Managers.**

good work. Miss Wausley was the recipient of several handsome floral tributes from her admirers in this city. Leaves' U. T. C. no. 23 ad. — **WOMEN**







Radio's Near: Indianapolis, Ind., April 22-28

COUGHAN: St. Louis, Mo., April 23-25, Cin-  
 cinatti, O., 25 May 5.  
 CRESSL (C. H.) COMEDY: Oxford, Pa., April 24, 25,  
 26; New York, Md., 26-28; Medford, N. J., 29-May 2.  
 30 CITY: Pittsburgh, Pa., April 23-25.  
 WITHELLE: DRAMATIC: Bellows Falls, Vt., April 23-  
 25, Rutland 25-May 5.  
 WING THE WIND (Chas. Frohman, mgr.): New  
 York city Jan 2-indefinite.

Chicago, Ill., April 23-28.

WERNER BLIZZARD: Chicago, April 29-28.  
 VERN KING (Carl A. Haswin, mtr.): Taunton,  
 Mass., April 23, Plymouth 26, Fall River 27, 28.  
 DEER RAYMOND: Woburn, Mo., April 23, 26.  
 STEPHEN PANTON: Waggoner, I. T., April 22-28.  
 BILL ALARIN: Philadelphia, Pa., April 23-28.  
 ONE ACRES (James A. Berns): New York city

Arbor 5, Grand Rapids 6-12.

PLUNKARD (J. C. Lewis): Oskaloosa, Ia. April 5.  
 S. OTTUMWA (A. C. Lewis): Ottumwa, Ia. April 5.  
 SWANSON: Chicago, Ill. April 22-23.  
 TO OLD CROWIES: Brooklyn, N. D. April 22-23.  
 VAN VOODOO (Gus Rothner, m. r.): Rockford, Ill. April 24. Elgin 25. Streator 26, Juliet 27, South 1-3d, Ind., 28, Detroit, Mich., 29-May 5.  
 UP TO CHINATOWN (No. 1): Philadelphia, Pa., April 23-May 5.

**HARRIGAN'S STOCK** (W. W. Hanley, mgr.): Philadelphia, Pa. April 16-Market

A. Marquette, 10, 11.  
 UP TO CHINA TOWNS (No. 2): Grand Rapids,  
 Mich., April 8.  
 F SKATING RINK: Cleveland, O., April 21-22.  
 F HUSTLER: Brooklyn, E. D., April 21-22.  
**THE TORNADO** (Northern, Lincoln J. Carter,  
 Mgr.): Philadelphia, Pa., April 21-22. Pittsburgh

THE IRISH HEARTS: Watertown, N. Y., April 22.  
 MEIDA 25, Syracuse 26-28.  
 M SAMYER: Cincinnati, O., April 23-28.  
 CLE TOM'S CABB: (Edw. F. Davis, mar.) Roches-

N. V. April 22, 28. Buffalo, 30-Mar 25.  
CL. TOM'S CARIN (Cole's): L. J. De La Martre,  
mgr.; Butler, Ind., April 28.  
FOUL'S CAPT. ("Parson") Davies, mgr.;  
Cleveland, O., April 27, 28. Boston, Mass., 30-May  
28.  
LIE AKERSTEN Bristol, Conn., April 29.  
Thomaston 25. Torrington 26. Winsted 27. Laurel  
Barrington, Mass., 28.  
B. B. "McCormick" mgr.;  
New City, N. J., April 27, 28. Honesfryn, N. Y., 30-  
May 25. New York City 26, 28.

JEFFREYS LEWIS (Arthur A. Lotto, mgr.): Den

DEWEY-JAMES'S STOCKTON, Cal., April 25, 26, Sacramento  
 27, 28, Portland, Ore., 30-May 6.  
 LILIAN'S STOCK (P. M. Williams, mgr.): Frank-  
 ford, Ind., April 27-28.  
 H. CRANE (Joseph Brooks, mgr.): South Bend,  
 Ind., April 29, Grand Rapids, Mich., 25, Flint 26,  
 East Saginaw 27, Toledo, O., 28, Canton 29,  
 Youngstown May 6, Erie, Pa., 7-8, Toledo, N. Y.,

**WILLIAM CONNERY** (Monte Thompson, bus. mgr.):  
Long Branch, N. J., April 30-May 5.

**SPITAKE AND EXTRAVAGANZA**  
 21:2: Brooklyn, N. V., April 22-23.  
 KESICA (Abbey, Schoeffel and Grau, mgrs.):  
 21:3: New York, N. Y., April 22-23.  
 JACK CROOK (Eugene Tompkins, mgr.):  
 Brooklyn, N. V., April 22-23.  
 JACK CROOK (Eugene Tompkins, mgr.): Providence,  
 R. I., April 22-23.

BLACK & BOOK (s). 1; Springer and Walty, mgt.s: cattle, Wash., April 23-29. Tacoma 30-May 1. Spokane 4, 5. Missoula, Mont., 7. Helena 9, 10.

MINERELLA (Henry E. Abbey, mgt.): New York city April 23--indefinite.

THE SUMMER PARTY (Lugat): New York city Aug 20--indefinite.

(A. V. Pearson, mgr.): Omaha, Neb., April 25; Des Moines, Ia., 26; Oshkosh 27; Ottumwa 28; Davenport 29; Freeport, Ill., 30; Rockford May 1; Elgin 2; Ottawa 3; Joliet 4; Aurora 5; South Chicago 6; Eau Claire, Wis., 8; Chippewa Falls 9.

**OPERA AND CONCERT.**

**REY AND GRAU'S GRAND OPERA:** New York  
its April 26-28.  
**THE WIS OPERA (G. E. Moody, bus. mgr.):** Ruth-  
en, Ia., April 29. Hartley 25.  
**THEATRE OPERA (G. E. Moody, bus. mgr.):** Ruth-  
en, Ia., April 29. Hartley 25.

April 5.  
 November 1 (Augustus, Pison, Marc, Scaevola)

**MINNEAPOLIS OPERA:** Minneapolis, Minn., April 29-30.  
**MUSICAL COMEDY:** Chicago, Ill., April 28-29.

WOLF HOUSE OPERA: Toronto, Ont., April 19-25, Buffalo, N. Y., 26-28.  
 CARIS WILSON OPERA (A. L. Canby, mngt.)  
 Harrisburg, Pa., April 21-28, Detroit, Mich., 29-30.  
 LAVERNE LAMON CONCERT: Detroit, Mich., April 26, Buffalo, N. Y., 28, Rochester May 1, Troy & Providence, R. I., 4.  
 SMALL OPERA AND CONCERT: (Mrs. ...)

James Russell, mdr 1; Williamsport, Pa., April 2.  
 Wilkesbarre 25, Scranton 26, Allentown 27.  
 Reading 28, New York city 30-May 3.  
 James Russell, Opera (Lederer and Canary,  
 mdr 1; New York city March 26-April 28, Boston,

100-1000 Philadelphia, Pa., 7-22  
 GUNSEY OPERA: Clay Center, Kans., April 22.  
 Concordia 25, Washington 26.  
 MISSILE STUDENTS: Allerton, Ill., April 25.  
 INCHES BONNIE: Philadelphia, Pa., March 26-  
 definite.  
 HIN HOOD OPERA (Barnabee, Karl and MacDon-  
 ald, props.): Wilkes-Barre, Pa., April 25. Sing-  
 ampton, N. Y., 25. Utica 25, Harvard, Vt., 25.  
 Plattsburg, N. Y., 26. Mound, P. O., 26-Nov. 2.

JUNSON OPERA (Nackaw and Kenner, mngs):  
 Greenville, Pa., April 23-25, Curry 30, May 5  
 USA'S HAND (D. Stacey, mngs) San Bernardino, Cal.,  
 April 22, San Diego 25, Los Angeles 26, Fresno  
 28, Stockton 28, Sacramento 29, Salt Lake City,  
 Utah, May 1, Leadville, Col., 2, Denver 3, Omaha,  
 Neb., 4, Boise, Id., 5, Chicago, Ill., 6, Indian-  
 apolis, Ind., 7, Winston, W. Va., 8, Harrisburg,  
 Pa., 9, West Chester 10, Atlantic City, N. J., 11,  
 Philadelphia, Pa., 12  
 RHETT CONCERT (Gustave Taulner, mngs)  
 Voltaire, N. S., April 24, Annapolis 25, Digby 26,  
 Farmouth 27, 28, St. John, N. B., 30

JAMES G. NEARHOKE (W. F. Falk, mgr.): Boston,  
 Mass., April 4— indefinite  
 OPIA, LIMITED: New York city March 25— in-  
 definite.  
 (D. W. Truss, mgr.): New York city April  
 4— 25.

LLY PLIMMER: Pittsburgh, Pa., April 22-23  
 TV SPORTS: Washington, D. C., April 22-23.  
 WELD AND HANSON: Buffalo, N. Y., April 22-23.  
 WICH POLLY: Harlem, N. Y., April 22-23.

JOHN WILKINSON: Philadelphia, Pa., April 23-25.  
 JOHN DIXON: Philadelphia, Pa., April 23-25.  
 THE HILL'S NOVELTY: (Gus Hill, mgr.);  
 Providence, R. I., April 23-25; Boston, Mass.,  
 26-28; Brooklyn, N. Y., 29.  
 JAMES G. LARSEN: Omaha, Neb., April  
 25-27; Lincoln 28, St. Joseph, Mo., 29; Topeka,  
 Kan., 30.  
 THE BOSTON NOVELTY: Cincinnati 29, April  
 30-23.  
 FRED RUSSELL'S ENGLISH SPORTS: Worcester,  
 Mass., April 29-30.

WIN BROTHERS: Pittsburg, Pa., April 23 28.  
ALLY STARR: Hamburg, Ia., April 23, Shenandoah 26, Clarinda 27, Red Oak 28.

[CONTINUED ON PAGE 21]



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1893]

THE ORGAN OF THE AMERICAN THEATRICAL  
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Two-line cards per page line. Quarter-page, \$1.00; Half-page, \$1.50; One-page, \$2.00.  
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Two-line ("display") professional cards, \$1.00 for three months; \$1.50 for six months; \$2.00 for one year.  
Managers' Directory cards, \$1.00 per line for three months.  
Reading notices (marked "R") 50 cents per line.  
Charges for inserting portraits furnished on application.  
Back page closed at noon on Saturday. Changes in standing advertisements must be made Saturday morning.  
The Mirror office is open and receives advertisements every Monday until 5 P. M.

## SUBSCRIPTION.

One year, \$12; six months, \$7; three months, \$4.25. Foreign postage extra. Single copies, 10 cents.  
Foreign subscription, \$1.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Chancery Lane, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel, 100 Boulevard des Capucines, and at the Grand Hotel, 17 Avenue de l'Opera. Advertisements and subscription orders should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter.

NEW YORK. - - - APRIL 28, 1894

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

AMERICAN-WARD, 815 P. M.  
BROADWAY-WARD, 815 P. M.  
BROADWAY-UNION, LIMITED, 8 P. M.  
CANTO-CHORUS-GODOLA, 815 P. M.  
DALEY'S-Grand Opera, 815 P. M.  
EMPIRE-Song, Two Wars, 815 P. M.  
FOURTH AVENUE-Grand Opera, 815 P. M.  
FIFTH AVENUE-Grand Opera, 815 P. M.  
GARDEN-Grand Opera, 815 P. M.  
GRAND OPERA HOUSE-JANE, 8 P. M.  
H. & J. JONES-John L. Sullivan, 8 P. M.  
IMPERIAL MUSIC HALL-Grand Opera, 8 P. M.  
MONTGOMERY-Grand Opera, 815 P. M.  
LYCEUM-Grand Opera, 815 P. M.  
MADISON-Grand Opera, 815 P. M.  
NIBELUNGEN-Grand Opera, 815 P. M.  
PROFESSOR'S-Grand Opera, 815 P. M.  
STANDARD-Grand Opera, 815 P. M.  
THE PATHEON-Grand Opera, 815 P. M.

## BROOKLYN.

ANTHONY-Grand Opera, 8 P. M.  
COLUMBIA-Grand Opera, 8 P. M.  
EMPIRE-Grand Opera, 8 P. M.  
GRAND OPERA HOUSE-Grand Opera, 8 P. M.  
NEW III-Grand Opera, 8 P. M.  
NEW PARK-Grand Opera, 8 P. M.

THE real SANDOW is in "Prison" now, and the local scribes at last realize the difference.

IF the strong man were not so used to pulling strong things apart, perhaps there might be some hope that they would get competitively together.

A PHILADELPHIA paper announces that a local play of the HARRIGAN order will be produced in a theatre in that city. A play local to Philadelphia may have a diversity of quaint character in it, but it will necessarily lack action.

THE Esquima baby, CHRISTOPHER COLUMBUS, born at the World's Fair, in Chicago, died at the Midwinter Fair in San Francisco last week. And thus was nipped in the bud an exposition curiosity of great promise, if not another discoverer.

A N actor, who is about to produce a domestic play one of the strong realistic scenes in which is a barnyard, is said to be at a loss for a soubrette who can milk a cow. And yet there are many young women equal to this picturesque domestic operation who are willing to become soubrettes.

THE Rev. GEORGE T. BISHOP, pastor of the Dutch Reformed Church of East Orange, N. J., recently preached pointedly against dancing, amateur theatricals, and like forms of amusement—so pointedly, in fact, that several young persons of his church who had innocently taken part in local entertainments construed the remarks of the reverend gentleman as personal. These young persons and their friends have withdrawn from the Dutch Reformed Church and affiliated themselves with a Presbyterian Church in Orange. The fact that they still wish to belong to some church ought to sickly o'er with a pale cast of thought the Rev. Mr. Bishop's future theology.

## THE THEATRICAL CAPITAL.

IT is with cities as it is with men. The superior man is not compelled directly and definitely to call attention to his superiority. And New York city, the great centre of all activities for the continent, does not need to assert its metropolitan character.

In nothing does New York show its dominant relations more clearly than in the drama. Boston and Chicago—especially the latter city—assume an importance as to the theatre equal to that of New York. But, Boston is insulated and eccentric, and Chicago has not yet risen above the status of a great town "on the road." While Boston reveals the small characteristics of a small community, however, Chicago has metropolitan features, although it does not enjoy metropolitan privileges as to the theatre.

Boston is now quietly bawling the disbandment of its only stock company. Chicago has no stock company. Boston, equipped only like other cities of the first class outside of the metropolis as to the theatre, nevertheless continues to assume that it is superior to every other city in everything save mere size. In Chicago, however, they are more candid. Vide this, from the *Times* of that city:

There is food for managerial thought in the fact that the East practically controls the dramatic supply. A few dealers in New York practically monopolize the production of plays for the country's consumption. Without diving deeply into the subject it is easy to discover one of the causes of the Chicago managers' distress. The best plays of the year, with one or two exceptions, have been produced in New York, and are there still, or in the territory which New York dominates exclusively. While second companies and worn-out farces, cheap melodramas, and queer shows of all sorts have been filling the time, but not the souls of many of Chicago's theatres. New York has been enjoying what we are told is the best comedy since the days of the *Farina*, a farce which has been making Gotham and Boston laugh for nearly a year, and a drama by SVENSON GARDNER which has been praised by the ablest judges, to say nothing of several other notable works, all interpreted by the best actors in America. We are to be allowed to gaze upon some of these treasures shortly, but that does not make present starvation any easier to bear.

New York has stock companies for its own steady amusement, and stock companies to entertain at intervals not only Boston, Chicago, and other American cities, but the great English capital as well. All the plays that amount to anything in this country are first tested in this city, whose indorsement almost invariably means success.

There never will come a time when New York will not stand in its present position as to the theatre of this country, or as to other activities. It is the great capital, and the great capital it will remain.

## AS TO HIS MAJESTY.

OUR uncrowned king, GEORGE I., glanced through the manuscript of *Hannele*, and then proclaimed: "It is impious—I will not tolerate it!"

There are bad days for potentates all the world over, and it is not unlikely that New York in course of time will conclude no longer to tolerate King GEORGE.

In his interview with the *Mirror*, ROSEN, FIELD last week His Majesty was pleased to refer to his opposition to the Passion Play several years ago, and to say that that attempt to depict the closing scenes in the life of CHRIST would not have excited his royal disapproval had the plan involved an artistic production like that of Ober-Ammergau.

Now, THE MIRROR begs to call to His Majesty's recollection the fact that Mr. ARNOLD planned to give a most artistic performance of the Passion at Booth's Theatre, and that his failure to carry out this project was due to the efforts of THE MIRROR to protect the stage from desecration in the eyes of a large portion of the community. If King GEORGE had sought to do with the stoppage of that production, he must have worked secretly. Nobody, however, has yet had reason to accuse His Majesty of a desire to hide his own light under a bushel.

There is nothing impious in the play of *Hannele*, and it is to be seen whether King GEORGE's refusal to "tolerate" the representation will operate. "Upon what must doth this our CASAR fed that he has grown so great"—that his views of what plays the people shall have or what plays they shall not have are to be seriously regarded?

It is significant that while King GEORGE has been putting his royal foot upon *Hannele*, the street-car companies of this city have voluntarily adopted a rule to prohibit newsboys from risking life and limb by jumping

on the cable and horse cars. Scores of these boys have been killed and maimed by falling under the wheels during the years that King GEORGE's pet Society has been persecuting the children of the stage; but it has remained for the railroad companies themselves to end the series of shocking accidents.

The newspapers give more space to official interference with stage children than to the protection of street waifs; ergo, stage children distinctly have the preference with King GEORGE and his Society.

## OF GOOD OMEN.

IT is gratifying to note that there has been a distinct improvement in theatrical as well as in general business during the past four weeks. The betterment has come at a good time. It gives promise of gain next season, and it encourages the population of the dramatic world to gird up their loins for the campaign of the future. THE DRAMATIC MIRROR's advertising columns are a weekly index of the restoration of confidence, the revival of enterprise and the hope, almost amounting to a certainty, of prosperity in 1894-95.

OUR principal dramatic schools have not reached the plane of the Paris Conservatoire, but they are doing honest work within their limitations, and the stage is indebted to them. The student of to-day will be the actor of to-morrow, and there is a great responsibility resting upon the earnest men who are laboring to mould crude talent so that it will serve the exacting requirements of the theatre.

## PERSONAL.

WENTWORTH.—Alice Wentworth, the American soprano who studied with Madame Marchesi in the class with Melba and Kames, arrived in this city last week. She intends to sing in light opera.

COWARD.—The version of *The Belle's Stratagem*, arranged by Edward Fales Coward, dramatic editor of the *World*, was produced in Boston last Wednesday by Julia Marlowe.

VERDI.—Verdi's opera, *Palstaff*, was produced in Paris for the first time last Tuesday, and the composer himself led the orchestra. All Paris was present. On Wednesday Verdi was presented with the Grand Cross of the Legion of Honor.

FRONMAN.—Gustave Fronman is in Chicago, attending to the production of *Charley's Aunt* at Bailey's Theatre for his brother Charles.

CLARK.—It is said that John Sleeper Clarke, who has made his home in England for many years, will return to this country next season and assume the management of the Walnut Street Theatre in Philadelphia, which he owns. Mr. Clarke is a brother-in-law of the late Edwin Booth.

JUNE.—George W. June, theatrical manager and Elk, has arrived in New York for the summer.

BOWERS.—Mrs. D. P. Bowers will not be a member of Rose Coghlan's company next season.

JACOBS.—George W. Jacobs, son of Manager H. R. Jacobs, and treasurer of Jacobs Theatre, will sail for Europe on June 6, on the *Paris*. He will travel on the Continent for ten weeks, visiting France, Switzerland, Germany, Belgium, Holland, and England, and spending ten days in London and a fortnight in Paris. Mr. Jacobs will be accompanied by Sol Devries, treasurer of Jacobs Theatre, Newark.

PALMER.—A. M. Palmer will sail for Europe by the *Paris* on Wednesday. He will return in June. Mrs. Palmer will accompany him.

ALDRICH.—In Louis Aldrich's revival of *My Partner* next season there will be seen a finer setting of the play than it has had since the time of its original production at the Union Square Theatre. Dates have been booked for Mr. Aldrich by Manager Abram in nearly all the principal cities.

CORRIGAN.—Frank G. Corrigan is negotiating with two prominent stars in view of next season. If his plans are fulfilled he will direct one of the strongest attractions on the road.

STEARNS.—The *New-Tribune*, of Detroit, Mich., published a description, occupying several columns and illustrated, of the art collection of Frederick Stearns of that city. Mr. Stearns, who is a large manufacturing chemist, is also the representative of THE MIRROR in Detroit. He possesses very valuable collections of precious stones and minerals, 17,000 species of shells, ethnological curiosities in great variety, and many costly vases and specimens of rare ware. The music-room in his residence has long been

noted for its decorations. It has many ancient and curious instruments arranged as a frieze. There are about 175 instruments from Germany, Italy, Egypt, India, Persia, China, Japan, Africa, and other countries. They include the cheng, a Chinese instrument invented about 600 B.C., and said to be the first form of the organ; the musical gourd used by the savage; the koto, or Japanese harp, and other strange devices for sound. Mr. Stearns' handsome residence is characteristically divided into rooms in each of which some special branch of collection is illustrated.

STERN.—Ben Stern is looking after the business end of Lillian Russell's tour for Canary and Lederer.

HOLLAND.—The announcement in last week's *Mirror* of Joseph Holland's retirement from Charles Frohman's company, has resulted in half a dozen fine offers being made to him.

BOOTH.—Sydney Booth, who is now in Switzerland, will return to America during the latter part of May.

OTIS.—Elita Proctor Otis is playing a six weeks' special engagement with the Boston Grand Opera House stock company. This week she is appearing as Mrs. Eastlake Chapel in *The Crust of Society*. Within a few weeks she will be seen as Ophelia to the *Hamlet* of Joseph Haworth.

JOHNSON.—Barry Johnson has gone to St. John's, N. F., to join the stock company there. He will open as Iago in *Othello*.

THOMAS.—The first week in May Walter Thomas will leave for Kansas City to join Kemper and Wagenhals' stock company for the summer.

MARTINOT.—Sadie Martinot has been ill and under Dr. Robertson's care for the past fortnight at the Albemarle. She is now well on the road to recovery.

HOLT.—Edwin Holt says: "I retired from the Bostonians because I had bronchial trouble. Since my trip South, however, my throat is much improved; in fact, was never better. I am taking a much needed rest and shall sing again in good time."

SOTHERS.—E. H. Sothern was taken ill while on his way to Reading, Pa., on Thursday evening last, with neuralgia of the stomach, and was obliged to cancel his engagement for that place. He also canceled Lancaster and Wilmington, but will fulfil his engagement in Philadelphia this week.

VERONA.—Irene Verona will close with Rice's Adonis company at the end of its season on the road, as she is under engagement to David Henderson for his new production of *Aladdin* at the Chicago Opera House. Mr. Rice wished Miss Verona to continue as Talamea during Adonis' summer season at Palmer's Theatre, but her previous engagement with Mr. Henderson will prevent this.

COTTELL.—In Adonis at Palmer's Matilda Cottrell will play the Duchess—an admirable selection. She will, undoubtedly, bring the part into greater prominence than it has previously possessed.

JAMES.—Thomas L. James, President of the Lincoln National Bank and formerly Postmaster-General, has written to C. T. Dancy a letter congratulating that author upon his play, *The Rival Candidates*, which Mr. James says "is of especial interest to the political and business world, as well as to those interested in society and the sport of racing."

## FOOTLIGHT FUN.

## HOPE.

"I am sorry to tell you," said the specialist, "that your son will never be much better than an idiot." "That's pretty tough," said the dramatist, "but I guess I can get a little recompense. I'll write a realistic play with him for the central figure, and put him on the stage."—*Indianapolis Journal*.

## HIS FAVORITE.

FIRST ACTOR—"And may I ask, me boy, what is your favorite role?"  
SECOND ACTOR—"By my faith, I will freely tell you. 'Tis the ray toll."—*Frederick (Ill.) Bulletin*.

## THINKING OF CORNELL'S MISERABLES.

BUZZY—"Diddy" Wiggins forgot his lines at the amateur theatrical's last evening."  
BANTER—"No; he only got them mixed up a little. Instead of saying, 'I hear the tramp of approaching footsteps,' he said, 'I hear the footsteps of approaching tramps.'"—*Brooklyn Life*.

## HIS FAVORITE ROLE.

FIRST BARNSTORMER—"And may I ask, me boy, what is your favorite role?"  
SECOND BARNSTORMER—"By my faith, I will freely tell you. 'Tis the payroll."—*Pittsburg Bulletin*.

## IS IT STRANGE?

JANUAR—"A great many actors are out of work just now."  
JANUAR—"That is strange, when so many people who are not actors are on the stage."—*N.Y. L.*

## THE BARNSTORMER'S WIFE.

"I wish," said a theatre manager disconsolately, as he hung onto the strap, "that the standing-room-only sign got into the theatre more and into the street car less."—*Washington Star*.

## HIS MOTIVE.

JIM—What possessed you to seek an introduction to Miss Footlight?  
JIM—I wanted to get the address of her dress-maker.—*World*.



## A RECEPTION IN PHILADELPHIA.

A handsome reception in honor of little Dot Clarendon was given by C. Garvin Gilmaine, at the rooms of the Players' Club, Philadelphia, Thursday evening, April 19. A programme of merit was arranged by Mr. Gilmaine. Carl Mindt, a violin virtuoso, with orchestral accompaniment, gave a medley from Chopin. This was followed by a tenor solo, "Dreaming as She Sleeps," by J. R. Parks, one of the brightest and most promising members of the club. Miss Henrietta Edica sang a selection from Norma which drew a hearty encore. Other pleasing efforts were by Frank Schunemann and Messrs. Healey and Carroll. Little Dot Clarendon, with her mother, Helen Mowatt, both of the Mavourneen company, playing at the Park Theatre, were heartily welcomed. Dot amused with recitations and dances, and was the pet of the occasion. The appearance of Fannie MacIntyre, leading lady of Forepaugh's Theatre, who is a patron of Mr. Gilmaine's enterprise, was a signal for a burst of applause, and she was compelled to make an address to the students of the school. One of the most pleasing features was the production of the amusing farce, *The Boston Dip*, by the club. The honors were won by C. G. Gilmaine, J. R. Sparks, Frank Schunemann, George J. Friend, and Geneva Earl, Helen Moore, and Annie McNamee. Among the friends present were Colonel Eddy and wife, William J. Taylor, John Weiss, R. I. Sierman, Alfred Griffith, William Conn, T. S. Risley, Hon. Jules Percey, Frank D. Bagley, F. J. Neill, E. T. Moore, James S. Norwood, Richard Healey, Mr. and Mrs. George W. Nierman, Myrtle Seiler, May McKnight, Mary Earl, Lizzie Foley, Nellie Bates, Cecilia Gillespie, Maud McGlynn, Lizzie Craney, Daisy Clifford, and Florence J. Gamie.

## MELBA DID NOT MEET EAMES.

Not only are Calvé and Eames, the prima donnas of the Metropolitan Opera company, at daggers' points, but it is also well known that Melba and Eames have not been on good terms.

Dr. H. Holbrook Curtis, the throat specialist, who is the physician and friend of both these singers, gave an informal reception at his house on Madison Avenue on Sunday night. Melba and Eames were invited and both accepted. The flat went forth that the occasion was to take the form of a reconciliation between the two prima donnas.

Mr. and Mrs. Henry E. Abbey, Maurice Gran, Jean and Edouard de Reszke, Mr. and Mrs. Reginald de Koven, Elisabeth Marbury, Elsie de Wolfe, Willy Schutz, Valentine Blaque, Preble Tucker, Frederic Edward McKay, Victor Harris, Frank Lincoln, George Grossmith, Gerrit Smith, Pardon Roberson, Ralph Edmunds, and Lillian Nordica gathered to witness the peace-making.

Miss Eames, accompanied by her husband, Julian Story, the sculptor, appeared. She was radiantly beautiful, but Melba didn't come.

## MANFIELD AND MAGEE'S POLICY.

The Grand Opera House of Boston, Mass., will open its doors to the public next August under new and efficient management. The lessees and managers of this popular house are George E. Mansfield and George W. Magee. Their policy will be to book first-class combinations only, and the theatre is to be run on strictly business principles.

The seating capacity is 2,600, and the prices will be 25 cents to \$1.00. The house will have new furnishings, and be lighted throughout with gas and electricity. The stage is considered adequate for the most elaborate productions, and is amply stocked with new scenery and properties.

In fact Messrs. Mansfield and Magee have endeavored to supply the Grand Opera House with every modern improvement, and to judge from the attractive list of combinations that they have already booked for next season, they will no doubt meet with the pecuniary success that their managerial enterprise entitles them to.

## ALFRED FOLLIN'S BENEFIT.

On Sunday evening next at the Garden Theatre, a benefit will be given for Alfred Follin, under the patronage of Messrs. Abbey, French, Aldrich, Hoyt, McKee, Knowles, Lederer, Mann, Pastor and Rice. Frank W. Sanger is acting as manager and treasurer. A very attractive bill is being arranged. Among those that have volunteered are Adele Ritchie, Jessie Bonchill, Kate Davis, Mattie Ferguson, Bonnie Thornton, Maurice Barrymore, E. J. Henley, Robert Hillard, Walter Jones, and James Thornton. Paul Arthur, Henry Miller, Charles P. Bell, Harry Harwood, Will Harkins and others will act as ushers. "Aunt" Louisa Eldridge and a party of young ladies of the stage will sell flowers. The sale of seats is now in progress.

## STEVENS TO LEAVE WANG.

"Wang will close its season on May 12," said Edwin Stevens to a Mirror reporter. "D. W. Truss will continue to tour the burlesque next season, but I shall not be a member of the company."

"De Wolf Hopper appeared as Wang for two seasons. I have appeared in the part once season, and I now feel that it would be just as well for me to be seen in another character. I shall leave the management on the last of terms."

"I have not yet decided what I shall do next season—it may be opera, drama, or comedy."

## MR. MACDOWELL WILL NOT STAR.

The widely circulated story that Melbourne MacDowell will star next season in *The Cotton King* is false. Mr. MacDowell informs *The Mirror* that he will originate the leading part in Sardou's new play, which will be produced by his wife, Fanny Davenport, and he has had no intention of making any other move.

## IN THE WINDS.

I am pleased to make a correction. From the offices of Charles Frohman comes a communication to the effect that a cruel wrong has been done Odette Tyler. It seems that during all the recent sensation regarding the now broken engagement of Miss Tyler to Jay Gould's son, Howard, her age was printed as thirty-two. As a matter of fact, writes Miss Tyler herself, that young actress is only twenty-six.

In a year or so Cora Tanner will return to the stage, but she will cut away from the form of entertainment in which she started before. She is taking vocal instruction from Miss Skinner—the teacher of Lillian Russell—and according to Signor Perugini she will make in a very short time a dramatic soprano qualified to sing not only in opera comique but even in grand opera.

George Grossmith, London comic opera comedian and entertainer, now in town, in speaking of his scheme to produce short society operas at his own theatre in London in the Fall, tells me that he purposes to engage for his company an American light opera prima donna. "One of the operas I shall produce," says he, "has in the cast the character of an American singer, so why not be realistic?"

Richard Mansfield complains that in London the American artist does not get a fair show. Grossmith thinks Mansfield is off-clear off in his reckonings. "American singers," says the English comedian, "come to London, make hits, and frequently stay there. As for instance—Geraldine Ulmer, Marion Manola, Attale Claire, Esther Paliser, May Vohe, and Nancy Mackintosh."

It has been considered settled that Emma Eames is not to sing at Covent Garden this Summer with Melba and Calvé. This has been a source of delight to the adherents of the last-named singers. In London, at least, we shall not have the American icicle as a rival, they have been saying. But it is likely, nevertheless, that they will have the American icicle as a rival in London this Summer. Miss Eames' husband, Julian Story, informs me that his wife has received a cablegram from Sir Augustus Harris, manager of Covent Garden, offering her an engagement. She is considering it, and will decide in a few days.

When I told Calvé of Eames' Covent Garden offer, the French singer was at first surprised and then skeptical. "If Eames will show the cablegram I will forfeit my next season's salary," she said. All of which suggests the thought that the love lost between prima donna would be enough for the rest of humanity to live on.

It Eames does go to Covent Garden, we have Calvé's own word for it that Calvé will not sing in the same company with her. So Calvé would not sing there, as she is now under contract to do. Melba, also engaged for Covent Garden, intimates she, too, will not sing with Eames. The question is: who will go to the wall?

Captain Alfred Thompson has written a skit called *Twenty Minutes Around the Opera*. It will be introduced in *The Passing Show* at the Casino. The stage will be set with bits of scenery from *Carmen*, *Faust*, *Tannhäuser* and other standard operas, and the war of Calvé and Eames will be hurled.

"The announcement made by Canary and Lederer that I am to appear in *The Passing Show*" says Adele Ritchie, "is premature. I want first to hear the music. If I like it I shall accept the engagement." Nothing could induce Miss Ritchie to sing again in *The Algerian*. "It is an ungrateful part, and not a sympathetic opera," she remarks. Next season she is to originate a prominent role in *Smith and De Koven's* latest opera, *Rob Roy*.

Charles Dillingham, husband and manager of Jennie Veamans, writes from the National Theatre, Washington, where Miss Veamans appeared last week in *Jane*, that his wife has changed her mind and will not be seen in *The Passing Show*. The tour of *Jane* has been extended, and Miss Veamans feels that she would not have enough time in which to rehearse the new part.

Fanny Davenport has shelved *Cleopatra*. Ben Stern, who managed her tour in it, says she acted it for one hundred and one weeks, and that the weekly receipts averaged \$8,000. Not bad!

R. A. Roberts was to sail for London in a week to stage in *Old Kentucky*, but the tour of *A Trip to Chinatown* company, of which he is a member, has been extended, and he will therefore have to remain here.

Duncan B. Harrison, Rialto sage, dramatist and actor, has written a melodrama. He calls it *Man and Money*. It contains three novel sensations, he says, that will far outstrip the tank of *The Paymaster*. They have been patented and copyrighted.

PAULET.

## EMPIRE SPECIAL MATINEE.

On Monday afternoon of next week at the Empire Theatre there will be a special afternoon performance of *Cross Keys*, a domestic play in three acts. It is by Edith Carner, author of *Lorenzo de Medici* and *An Historical Portrait*.

The cast will include prominent professionals in association with the graduating students of the Empire Theatre dramatic school. The performance will be given for the purpose of establishing one or more free scholarships for the school, to which fund the proceeds will be devoted.

Among those that will appear are James O. Barrows, Cyril Scott, William Faversham, Edwin Hoff, John P. Whitman, Alice Gordon Cleather, Carrie L. Keeler, Margaret Moore, and Helen Russell.

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Has received the indorsements of most distinguished people of the Concert, Operatic and Theatrical stage, who find it delightful to use after their evening's work. It is quickly absorbed, soothing to the skin; prevents cracking, roughness and wrinkles; counteracts the baneful effects produced from the use of cosmetics used in the "make-up" or stage requirements, and will otherwise prove an agreeable adjunct to the dressing-room and toilet table.

Price 50 Cents, at Druggists.

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## CUES.

Will E. Culhane has joined Harry Dull's Comedians as business manager.

James J. Corbett has arrived in London, and is living at the Hotel Victoria.

The heirs of P. T. Barnum are dissatisfied with the management of the estate of the dead showman by the executors. The nine heirs received as their share of the income last year only \$6,000, while the fees of the executors, probate expenses, etc., footed up \$68,000.

The Ladies' Aid Society of the Medico-Chirurgical Hospital, of Philadelphia, tendered a reception to Mrs. Kendal in that city last Friday.

An article in *Kate Field's Washington* for April 11 on Samuel Phelps was written by John H. Barnes, of *The Prodigal Daughter* company.

Charles A. Loder has engaged Ada Melrose for the rest of this season, and is negotiating with her for next season.

Lincoln J. Carter's Southern Tornado company closed season at Cincinnati on April 7. George T. Mosch, of this company, opened with Springer and Welby's *Black Crook* on April 10, playing Rudolph.

Alba Heywood, who is playing in Edgewood Folks at the Ninth Street Opera House, Kansas City, this week, will close season on Saturday. He will open his next season on Sept. 1, and will present Edgewood Folks in conjunction with a new comedy now being written for him by a prominent author. Mr. Heywood says his next season is almost wholly booked in first-class theatres.

*The World Against Her* will be played at Niblo's next week, with Agnes Wallace Villa in the leading part.

Ben Hendricks, wife and baby sailed for England on April 10. Mr. Hendricks will open at Ivory Lane Theatre this week.

Mrs. John Drew's company is rehearsing Coleman's *The Clandestine Marriage*, in which Mrs. Drew will play Mrs. Heidelberg. She will give the character a German accent. Mr. and Mrs. Sydney Drew, Mr. and Mrs. McKee Rankin, Charles B. Hanford, Verner Clarges and Al. Harris will be in the cast.

The hundredth performance of *Twelfth Night* took place at Daly's Theatre, London, last Thursday night. Many of the nobility were present, and Ada Rehan and Augustin Daly were both called before the curtain. Last Saturday night Ambassador Bayard and Consul General Collins gave a dinner to the Daly company at the Hotel Metropole.

Madame Jane Hading is to play a special engagement with Monnet-Sully and Mme. Segond-Weber before she leaves this country. They will appear together in *Ruy Blas*, *Hernani*, and probably in several other plays of Monnet-Sully's repertoire in Washington, Baltimore, and Philadelphia.

Klaw and Erlanger's Exchange is undergoing its annual Spring overhauling, preparatory to the Summer season. All of its offices are occupied, and nearly all of its desks have been bespoken.

Edward E. Rice is preparing some gorgeous new costumes and scenery for 1924, which will go out next season under the direction of Jefferson, Klaw and Erlanger.

Linda Da Costa has been engaged by C. B. Jefferson, Klaw and Erlanger for the part of Titania, Queen of the Fairies, in *Palmer Cox's Brownies*.

Frank Cushman's Progressive Minstrels, under the management of O'Connor and Munner, will begin a Spring season in New England on May 4.

Charles E. ("Parson") Davies' *Uncle Tom's Cabin* company is playing H. R. Jacobs' Theatre, Cleveland, this week. They will appear at the Boston Theatre next week, and then close season. Mr. Davies and Peter Jackson will make a tour of Europe for pleasure this Summer.

## TESTIMONY FROM MISS RANDALL.

CHICAGO, April 25, 1924.

Sir.—I am very happy over the result of my latest "ad" in your invaluable paper. I have had five orders—two in less than a week after the first issue. With many thanks.

Yours very sincerely,

ANNE L. RANDALL.

## PROFESSIONAL OPINIONS:

"For three years I have found Hinds' Honey and Almond Cream delightful to use, so perfect in its effect that I would not be without it."  
VIOLA ALLEN.

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"Hinds' Honey and Almond Cream has been among my toilet preparations for hotel and theatre use several years. I know no better article."  
LILLIE AKERSTROM.

"I find Hinds' Honey and Almond Cream particularly useful after removing cosmetics. I cordially recommend it to my profession."  
ANNIE CLARKE.

"Have used Hinds' Honey and Almond Cream with great satisfaction, and find it invaluable after shaving. I take great pleasure in saying this as there are so many articles used which are very injurious."  
JOSEPH HAWORTH.

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## LETTERS TO THE EDITOR.

"THE DIZZY" HAS IT NOW.

KANSAS CITY, Mo., April 26, 1924.

To the Editor of the *Dramatic Mirror*:  
Sir.—I have gotten from J. E. Dodson, of the Kendal company, that photograph of Le Shale, or George Le-shale, as Hamlet, which you have mentioned in the columns of your valuable paper. I wish to thank Mr. Dodson for same, and I also feel indebted to "Bill" Hall, your genial Chicago correspondent, for his efforts in tracing the picture. It is now on exhibition with many others at "THE DIZZY." C. W. FURCH, Prop.

## A PERTINENT SUGGESTION.

FRANKFORT, Ky., April 25, 1924.

To the Editor of the *Dramatic Mirror*:  
Sir.—Referring to the matter of pirating copyrighted plays, in which the house managers are blamed for allowing the pirates to put their companies in the houses, is it possible for house managers to know every play that is copyrighted and whether such copyright has expired by limitation? Perhaps the rights last forever—we are ignorant on that point; but with the former we do not think any manager can keep up with all the times when he is conversant with the business from the beginning to the present time, and in touch with it always. Would it not be a good plan for the dramatists to publish a list of all their plays? They might keep a list in *The Mirror*, adding each new play.

Yours truly,

BENJAMIN AND PARKER, Managers.

## A CREDIT TO THE PROFESSION.

CHICAGO, April 25, 1924.

To the Editor of the *Dramatic Mirror*:  
Sir.—Allow me to congratulate you upon having the field of dramatic management both theoretically and practically to yourself.

The dramatic profession can well be proud of the dignified and able exponent which you edit. The elevation of the stage has been retarded for years by the disreputable, hysterical and emotional publications which have claimed to be the news concerning the profession, which have made a head-to-mouth existence by lying vigorously to the interests of those misguided enough to connect their interests to such perverted news, and which have finally and deservedly sunk into an ocean of slanders and attacks.

A clean, honest organ like *The Mirror* effects an immediate credit on the profession and should receive every encouragement and support.

Yours very truly,

EDWARD WALKER.

## BUT ONE DRAMATIC JOURNAL.

PHILADELPHIA, April 25, 1924.

To the Editor of the *Dramatic Mirror*:  
Sir.—For nearly a year, ever since the first "disappearance" of the *Dramatic Mirror*, I have bought and read *The Mirror* each week, and I have been most grateful for the accident that helped me to make its acquaintance.

A clean, honest, and dignified organ, such as *The Mirror*, will prove an excellent defense for the profession it represents. I am unfortunately by way of hearing a vast amount of ignorant and bigoted abuse of the theatre, and it is a pleasure to assert attacks upon the profession by a reference to the profession's journalistic representation.

The tone and spirit of *The Mirror* compare more than favorably with those of non-dramatic newspapers. If there is another dramatic journal in the United States I have not been able to discover it.

Very truly yours,

GWYNETH EVANS.

## CYRENE BASELY COUNTERFEITED.

SALT LAKE CITY, April 25, 1924.

To the Editor of the *Dramatic Mirror*:  
Sir.—The most contemptible form of piracy is being practiced with Spider and Fly company, of which M. R. Leavitt is the proprietor, and Matt E. Berry, the manager, whether with the knowledge and consent of Mr. Leavitt is uncertain.

Cyrene, who has worked hard for years to build up a name, is being advertised as a feature with Spider and Fly. Her name is on the programme, and a woman in the company pretends to be her. The woman who masquerades under the name of Cyrene with Spider and Fly is the same woman who did it in San Francisco and was stopped by injunction proceedings, the full account of which appeared in the San Francisco papers, copies of which were sent to *The Mirror*. Her name is Claribel Campbell.

I appeal to honest managers of opera houses to stop this outrage. Respectfully,

J. W. RANDOLPH,

Manager of Cyrene.

## MORE CONCERNING "KYLE BOOTH."

CINCINNATI, April 25, 1924.

To the Editor of the *Dramatic Mirror*:  
Sir.—Your article in this week's *Mirror* relating to one who calls himself "Kyle Booth" and who is trying to pose as an English actor, attracted my attention, as I have been on the lookout for this man the past year.

He was born and raised in Georgia, my native State, and his name is John Ellis, and I defy him to prove that he was ever an actor either in England or America.

I have met him several times during the last two years, both in and out of New York, but he never had the "nerve" to tell me that he was an actor.

About a year ago some friends of mine, non-professional, told me they had seen him and he had told them that he had been playing "leading business" with Henry Irving in London, that he would not play in "a small place as New York," and that he had taken the name of Kyle Booth. I looked upon the matter as a good joke, but decided to look out for him.

Yours truly,

EMMETT C. RICE.



## TELEGRAPHIC NEWS

## CHICAGO.

Hall's News and Entertainment Chron-  
icle—Advances at the Theatres and  
Chat of the Profession.

(Special to The Mirror.)

CHICAGO, April 23.

Herrmann returned to the Chicago Opera House last evening, following John Russell's greatly improved performance of About Town, which did well for a week. The company closed its season here and will go at once to New York. Judging from Herrmann's big opening, he will continue the marvellous business he did here on his last visit and the same he has been doing all season. Johnny Williams, of Frisco, was ahead of him and did the best of advance work. The Herrmann engagement is for two weeks and then the American Extravaganza company will come in with their new Summer spectacle, Aladdin. The company spent last Sunday here and Manager Henderson inspected Artist Dangerfield's work, with which he is greatly pleased.

This is Mr. Willard's last week at Holey's until 1906, and he is devoting the first half of it to The Middleman. He will wind up with some of his other plays and say farewell Saturday night. Charley's Aunt will follow next Monday, and will be put on for a run with all of the New York cast and scenery. Already the cats are staring at us from every window, and the souvenir ink-stand on my desk reminds me of the play several times a day.

At the Columbia to-morrow night Rice's Venus, with Camille D'Arville, Helen Montoya, and a good company, will open. The scenery is so heavy that it was impossible to begin the engagement to-night. It will be here until Sowing the Wind comes for the Summer next month. The "living pictures" made quite an impression to-night.

There has been quite a shaking up in the Columbia box-office, by the way. Charlie Stoddard, the treasurer, has been released, also his assistant, Tony. As yet Manager Davis has not decided who will replace them.

Felix Morris has closed his tour, and he and his wife are visiting friends here. As soon as the weather permits, they will go to their summer home at Oconomowoc, Wis., where they will rest and read plays until Fall.

This is the last week of Darkest Russia at McVicker's, and it continues to do well. Next week America, last Summer's Auditorium success, returns for a run, and John E. Warner is here to arrange for the opening. America goes on for four weeks, possibly longer. Then Augustus Thomas' new play, New Blood, will be produced by Joseph Shuster's stock company. Manager McVicker is still in the South. Shore Acres will not return until later in the year.

A Milk White Flag continues to fill the Grand Opera House at every performance. It is being altered continually, and is greatly improved. Mr. Hoyt and his wife go to New York this week, and Frank McFee comes on for a time. The play will run here as long as it is successful, and will be put on the road in September for four weeks, prior to the Madison Square opening for the Winter.

The first Sunday night English performance at the Schiller under the new arrangements occurred last evening, when Marie Wainwright appeared as Sister Grandmother in An Unusual Match, before an audience of good size. During the week she will appear in Camille, From Frisco, and Men and Wife. Gustave Frohman's company in Lady Windermere's Fan will follow next Sunday evening for two weeks, and then the Summer season of opera will open with The Ring at the Schiller, May 23.

Manager Tom Prior, of the Schiller, has just returned from New York, where he made numerous good engagements for the opera company. William Wolf, the hero, who is financially interested in the venture, will be the comedian; Charles H. Jones, formerly with McCaull, will manage the stage; Gustav Liders, the popular leader at the Schiller, will direct the orchestra, the scenery, all new, will be from the brush of Thomas Jones, and the people already engaged for leading roles are James Aldrich Libbey, baritone; William Stephens, lyric tenor; Bonavent Smith, second comedian; Ethel Lynton, contralto. Popular prices will rule.

At the April dinner of the Forty Club, at the Wellington, to-morrow evening, the club guests will be Herrmann, Mr. Willard, Royce Carlson, Felix Morris, E. L. Desmet, Helen Montoya, and others.

What's all this about my writing a play? Tut, tut. I value life too dearly. Still—but you never can tell what may happen. Regards to John W. Dunne and Roland Reed.

Frank Moynihan and Gerald Griffin are here. The former expects to spend the Summer in St. Paul, the latter in Chicago.

Susan Swenson, a new Swedish play, was produced with success at the Windsor yesterday.

Ed B. Giroux writes from Cripple Creek, Col., that he was forced to sleep on a billiard table in the hotel and they charged him regular rates—seventy cents an hour. He saved 10 off on the barkeeper, however.

A Summer Bazaar, which was produced with success last week by Manager Mullaly at Havin's, opened last night at the Haymarket. Other openings were Gloriana at Havin's, The Fast Mail at the Academy of Music, burlesque at Sam T. Jack's Madison Street Opera House and Empire, continuous vaudeville at Frank Hall's Casino, The Power of the Press at the Alhambra, and variety at the Lyceum, Park and Olympic.

Manager James Hutton, now of Havin's, takes the management of the Windsor Sept. 1, calling it the Lincoln Theatre. He will be succeeded at Havin's by Lew Wiswall, treasurer of the Walnut, Cincinnati.

Manager Jacob Litt did not purchase Ole Olson from J. H. Shunk. The latter had leased the play from its author, Gus Hege. This lease has expired, and Litt takes the play from Hege.

Marie Burroughs says that her husband, Louis Massen, will not manage her starring tour, but will be a member of her company.

Inside of a month all of our Summer productions will be running, and then I can tell you more about Chicago as a show town.

"Burr" Hall.

## PHILADELPHIA.

An Impression on the Bellville—The  
Second of the Quaker City The-  
atricals.

(Special to The Mirror.)

PHILADELPHIA, April 23.

Interest in Princess Bonnie continues unabated. The Chestnut Street Theatre has in five seasons presented no such magnet at this time of the year.

Harrigan's Woolen Stocking came near the eight thousand dollar line its first week. This was the heaviest business of any house, and the pretty Chestnut Street Opera House appeared to be aware of its importance among its contemporaries, and it never looked more cheerful and bright than last week. To-night the bill is changed to Reilly and the 400. Attendance heavy.

Gilmore's Auditorium will remain open all Summer. There is no doubt of that. It is all arranged. Machinery will keep the air in the building far below the temperature of the outside atmosphere, and the house will be a retreat for the sweltering hordes who will not be able to leave the hottest city on the continent. Irvin Brothers' Comedy and Vaudeville company drew better houses at night than at matinees. The performance as an entirety is good. This week Tony Pastor returns. He was warmly greeted this evening.

Kellar, the magician, closed his first week at the Eleventh Street Opera House prosperously, and will continue to do well.

Dan Sully, with his Corner Grocery, did a fair business at the Empire. His company is fair, and the work is of the same character. Dr. Bill, first time at this house, has a fine attendance this evening.

The Kendals, in repertoire, have found their engagements too close together. This was the cause of the fall in attendance at the Broad on the week. Of course, the repertoire was successful so far as portrayal concerns. E. H. Southern appeared this evening in A New Way to Win a Wife, to a large house. Mr. Southern shows signs of overwork, and a need of rest.

Frederic De Belleville, with a strong company, including Fanny Gillette, gave a series of strong presentations of Hecuba at the National. The week was not over yet, and this far nine performances. Friday night, Manager Lynch told me, there were two hundred persons running in upon De Belleville, and he was furious. Many of them were given by relatives of Manager Kelly, owner of the National, who was absent from the city. The National has dropped from its position of being one of the great money winners of the country. I am told the management of the house passes to Harry Kennedy, of Brooklyn, after the close of the season, and that Mr. Kelly will retire.

At the Park Movement had a good week, and drew as a rule to the capacity. The company is fair. The children, Dot Cleveland, Kenneth Hanna, and Gertrude Russell divided honors with Chauncy Olcott. A Trip to Chinatown, with the original company, commenced a fortnight's engagement, opening to a large attendance.

The aristocratic Grand Opera House, with its capacity of thirty-five hundred people, is running a high class vaudeville, and doing a good business. The week's business is in evidence, and it is drawn as did the one of last week it may guarantee itself.

Grand Avenue Theatre is running just the same, and to the same continuous crowds. The attractions are so selected that the result is always gratifying to the management. Last week Pique was the bill. To-night, and the week, first time on any stage, Clay Greene's four-act play, The Little Compressor. The attendance is heavy.

The People's feels the hard times, worse than any in the city, for it is located in the midst of the mill troubles, but the management is plucky. Land of the Midnight Sun has been rewritten and improved, and is now in a more presentable shape. Attendance fair. The Torados will try to raise a breeze this week.

Sefton's company at the Kensington proved to be a strong engagement, and played to a finely paying house.

Forough's Theatre, with The Two Orphans and Led Astray, had a strong pecuniary and artistic week. The stock company has been heavily worked, and will have this week for rest, while The Still Alarm will make its accustomed noise. It opened fairly this afternoon.

The Lyceum is always playing to the capacity. The Sefton company opened this afternoon.

Stuck is at the National.

The Bijou, with another enormous bill, is doing the same great business.

In Kentucky was a pecuniary failure at the Standard. In fact, it was one of the poorest weeks that house has had under the present shrewd management. To-night and for a few weeks the legitimate will be tried. Dawson and Pythias will go on, after a week of J. E. Toole in Rip Winkle.

George Learock's company commenced its six weeks' engagement at the Temple, Camden, to-night. Attendance large, and most of the desirable seats for the week are already sold. The company is the same that reopened the Arch in February, and which went down with flying colors, after the pecuniary stockholders of the decayed and defunct house refused to pay a little tribute to Mr. Learock, by assuming the State license debt of five hundred dollars.

George Allison, assistant treasurer of the Walnut, had one of the largest benefits of the season at that house, recently.

There will be two opera seasons at the Grand Opera House this Summer. The preliminary one will be of comic opera, and will be managed by Mr. Fort, of Baltimore, and the second will be that of Hinrichs' company, commencing in July, and will comprise all the old favorites excepting two.

The opening of Gilmore's Auditorium for the Summer months is a great innovation, and the result will be watched not only in Philadelphia but elsewhere. That will make four establishments seeking public patronage for the hot months.

EDWIN RUSHTON.

## CINCINNATI.

Several Theatres closed for the  
Summer—Rose Coghlan, Walter  
Whitely, and other Attractions.

(Special to The Mirror.)

CINCINNATI, April 23.

Walker Whiteside's repertoire this week at the Grand embraces Hamlet, to-night. Wednesday evening and Saturday matinee: Richelle, Tuesday: Merchant of Venice, Wednesday matinee and Friday evening: Othello, Thursday, and Richard III., Saturday.

Rose Coghlan next week, with repertoire including A Woman of No Importance, Forget-Me-Not and Diplomacy, will close the season.

Edwin Hanford, the Irish comedian, is the attraction this week at Henck's, presenting The Shamrock. Hanford's work in the stellar role was commendable, and his support was above the average. The play was effectively staged.

Mark Twain's comedy, Tom Sawyer, is proving an attraction at Robinson's this week, and Will E. Burton is clever in the leading role. Attendance yesterday large. The specialties of Lester and Allen scored a hit.

Reilly and Woods' Specialty company packed the People's yesterday at each performance. O'Brien had been engaged by the management as an additional attraction and her dancing captured the house. Allen and West, John J. Burke, Grace Forrest, and the Pades were well received.

At the Fountain Hart's Boston Novelty company, with the Brothers Heeley and Conlita as leading cards, is the attraction this week, and packed houses were in order at both matinee and evening performances yesterday. The programme is attractive in its entirety.

Thomas Harman, of the lithographers attached to the Walnut, left Saturday for Madison, O., where he assumed control of the advertising department of the Albert Weller circus.

Pina Gennell, sister to the Charles A. Leder On, What a Night! company, closed her season with that troupe at Dayton on Saturday evening.

Both Havin's and the Walnut closed season last Saturday, and the Grand will fall in line on May 5 at the termination of Rose Coghlan's engagement. The Pike's season closed last Saturday.

Bessie Cleveland, of the Ermine company, who, by the way, is a Cincinnati girl, entertained her professional friends with a dinner at the Sunset on Saturday in honor of her twenty-ninth birthday.

Ada Glaser, at one time a prominent comic opera artist, who married here and removed East, has returned to Cincinnati and contemplates opening a musical conservatory on Walnut Hill.

JAMES McDONOUGH.

## BOSTON.

Announcement and State Changing To-  
gether—Grand of Society Agitation  
Theatre Group.

(Special to The Mirror.)

Boston, April 23.

Most emphatically the theatrical season of Boston is nearing its end. Few attractions remain to play in the city, and in a month several of the houses will be closed for the Summer. The changes of bill to-night, however, were of interest, and drew out large audiences in many cases.

One might have questioned whether Boston could have taken much interest in The Two Orphans after all these years, but the announcement of Madame Jannouchek and Kate Claxton, neither of whom had played in Boston for several seasons, served to draw a large audience to the Boston.

Jannouchek's Cornelia was the best ever seen here. She fairly eclipsed the rest of the cast, although Kate Claxton, Alice Fischer, William Harcourt and Viola Cruly were very good.

The Diplomats did not break the record at the Grand Opera House, instead, it did a natural death, aged two weeks. In its place Manager Dexter revived The Court of Society to-night, having arranged with John Stinson for the right to present the piece, and having especially engaged Eliza Frazier Oris and Ruth Carpenter to play their original parts.

The Grand Opera House will close the first week in June. Before then Arrah-Na-Pogue, Romeo and Juliet, with Annie Clarke as Romeo; Oliver Twist and A Celebrated Case will be presented.

Mr. and Mrs. Kendal are back at the Hollis Street again, but this time they give us variety, not depending on The Second Mrs. Tanqueray alone, although that will be given twice. They opened to-night with The Leaver and A Scrap of Paper. A White Horse in the week.

Two attractions have played at the Park since John Stinson assumed the management of the house. To-night began the engagement of the third, Donnelly and Girard in The Ravenshoe, which will be given for a run.

Boston critics found extremely little to praise in The Road to Plymouth, but the Bos-

tonians are so popular here, that the theatre was well filled at each performance. To-night Robin Hood was revived, W. H. McDonald appearing for the first time this engagement.

The Bohemian Girl is the opera given at Keith's new theatre this week, the vaudeville bill being kept up to its standard of excellence by the engagement of Severus Schaffer, the Clippert Quartette and others.

So successful was the week of Hands Across the Sea at the Bowdoin Square last Fall that a return engagement for a fortnight was arranged. It opened to-night with a crowded house. The Soudan follows.

Tabasco is in its third week at the Museum. Mr. Seabrooke has added to the fun of the piece which moves merrily. The run will probably terminate late in May, when the company will be taken to Chicago for a Summer engagement, the Museum remaining closed.

This is the last week at the Columbia of The Prodigal Daughter with its cast of next season's stars, for not only will Leonard Royne head a company—Julia Arthur was in the city last week arranging for her part in Sister Mary—but Helen Dauvray will star, probably in light pieces of the French school, although she still has an inclination for old comedy and remembers her success in One of Our Girls. Maxine Elliot may star season after next.

Other attractions in Boston this week are: Grand Museum, Katherine Rober in The Pearl of Savoy; Howard Atherton, burlesque and variety; Lyceum, Fay Foster company; Palace, Afro-American Colored Sports.

James S. Murphy, the Boston correspondent for a lately deceased dramatic paper of New York, has gone into insolvency with debts of about \$6,000, and trivial unencumbered assets.

Louise Mackintosh and Irene Moorhead, formerly of the Ward-James company; Margaret Shaw Ingersoll, Margaret Dodge, and Walter Pennington, formerly of the Grand Opera House company, are to give Sweet Lavender in Union Hall, 27.

Last week there were two theatrical events out of the ordinary run, which attracted considerable interest. The first was four performances of the Pink Dominoes of the Romans—the Phormio of Terence—by the Harvard boys. The work was given in the original tongue in capital manner, the presentation in Sanders Theatre being as near like that in old Rome as could be arranged in these days. Even the curtain went down where nowadays it goes up, and the musicians stood upon the stage playing a pipe obligato to the declamation of the actors. Not a single Boston manager has made application for the American rights to the piece.

Boenites had a chance to be absorbed in and shudder over Ghosts last week, and they raved over the piece after they left the theatre, while the anti-Boen faction took its turn at denning the piece which held them spellbound while the performance lasted. The audience was a good one and so was the cast, which was the same as that in the New York presentation a few weeks ago.

Mrs. W. B. Palmer, of this city, is going on the stage. She is the woman who claimed to be the wife of Abe Hummel last Winter and got enough free advertising to satisfy any press agent. Since she withdrew from the public she has been studying at a private school in this city. Now she says that she is ready for emotional roles and that she has two offers under consideration.

Before the season at the Grand Opera House closes Joseph Haworth will be seen as Hamlet, which he has never played here, although he has given it elsewhere.

Julia Marlowe is here studying Lady Teuclis, which will be the next part which she will add to her repertoire. She purchased the materials for her costumes in this city last week.

Bertha Waltinger will not be with the Bostonians next season, as she has signed a contract to be prima donna of DeWolf Hopper's company.

Lottie Collins' Troubadours will be the title of a company which will travel next season with S. F. Conroy and Henry B. Harris as managers. The first half of the evening will be given to variety, followed by a musical comedy introducing Miss Collins and her specialties.

JAY BAXTON.

## ST. LOUIS.

Manager Thomas H. Haverling—Charles  
Pope's Plan for a New Theatre—  
News of other Attractions.

(Special to The Mirror.)

St. Louis, April 23.

Rose Coghlan opened at the Olympic to-night in A Woman of No Importance. The attractions of the theatre are benefiting to-night, and there is an excellent attendance. Ada Gray opened at Pope's in East Lynne at yesterday's matinee.

The Hadden Comedy company appeared at Havin's Theatre yesterday, opening in The Inside Track.

The Ray Howard company began another week of burlesque at the Standard, opening with a matinee yesterday.

The regular season at the Hagan closed Saturday night. The theatre will be opened in August as a popular price house. The season just closed was a prosperous one.

Manager John W. Norton, who has been so ill at the Marquise Hospital, is getting better rapidly.

Dick Burke, the popular treasurer of the Standard, will take his first benefit next Friday night.

Mr. Crane put on The Senator for a single performance at the Olympic Theatre last Saturday night.

Clay Clement made quite a hit in his character sketch in the play, The Old Dominion, at the Grand Opera House last week. He invited members of several of the blind institutions to one of his performances and they enjoyed it.



**TO LET ON ROYALTY.**  
Strong melodrama, with scenery and plots complete. Address F. R., this office.





ROME, March 9, 1894.

We have actually an English comedy company in Rome. It calls itself the London Comedy company. I doubt, however, whether any one of the company has ever played in a London theatre. Certainly not in any leading part in any West End Theatre. However, such as they are, they are not amiss, and they have had good houses, which makes me think that it might not be a bad speculation for a really good English or American company to make the tour of Italy, say during a dull American or London theatrical season. It would be a pleasant way to spend a holiday, at all events.

This poor company was under the direction of a certain Joseph Craft, and money was made en route, at Gibraltar and in Naples. Then Craft brought the company to Rome, where he left it, taking the money box with him. Let us hope that the crafty swindler will some day be discovered, and be treated as he deserves to be. Meanwhile the company's fate aroused the pity of every American and Englishman in Rome. The English Ambassador took them under his protection, and the Queen of Italy also patronized them. Thus a few performances were given, it but to help the poor creatures on to Florence, Milan, and other places, on their return route homeward. The first night they gave *Our Boys*, which is known in Rome, the play having been translated and played in Italian. Consequently even Italians could understand it.

The stalls, pit, and boxes were filled with Americans, English, and members of the Roman aristocracy, most of whom know English. Miss Grace and Miss Schert at once jumped into French, and Messrs. Beckton, Stanner, Murphy, and Handwood proved clever actors in their different parts.

On the second night *Our Regiment* was given. This also was understood by the Romans, for it is a translation of the celebrated German comedy, *War in Peace*, which is so great a success here in Rome.

Then *Care* was given. This, however, was not understood by Italians, not even the wife, which the critics translated into "Casta" (Chaste). After this, you will be not surprised that the play was not understood.

To-morrow a farewell costume will be given with *Grandy's Arabian Nights*. Then off to Florence, to repeat the same piece, there being more English-speaking people in Florence than in Rome, especially now, when Queen Victoria is expected. Let us hope that the wretched company will meet with better success there in Rome. I repeat, there is more in Italy for an English-speaking comedy company, and I hope some day to be able to present one to you.

Isma Muratore (Diletti) has been doing good business this winter by teaching management at private entertainments. There is scarcely a house of any society where she is not now known, and I should not be surprised if she were not some day commended to reside at Court before Queen Margherita, who is a splendid linguist, and speaks English, French and German as perfectly as Muratore herself. One of her greatest successes has been *A Dangerous Case* and *La Fiancée du Tambour*, which she recites to piano accompaniment. The other evening she played *Spaghetti* himself designed to accompany her. She could not have had a greater success for Rome.

Gianni's new play, *The Soul's Rights*, has proved a great success, though it is somewhat Mexican in text.

Gianni, besides having a best erected in Venice in his honor, has also been made a baron, and elected to his heart's content, in Paris and other towns. He has likewise been complimented by telegram by Russell, Minister of Public Instruction.

Frangi's hair is not the occasion that it was expected to be. In this piece he has changed style entirely. He has cut off the red hair which once distinguished his writings, and has adopted a more modest "E I cannot be an Angel," he says, "I will be a Fœtist." All he has taken from Fœtist, however, is his romantic style. But he has neither his invention, nor his passion, nor his coloring.

The subject occurs in the first act, and is told in various ways in the following three acts. The Marquis d'Arde is a widower with two children—Frank and Constance. He loves a young girl, and wishes her by force. His daughter discovers this, and the Marquis commits suicide. His victim also dies, after having given birth to a son. Constance takes the orphan, and people think and say that he is her own child.

As last Constance confides her secret to her brother, but as the public saw the secret in the first act, it is told of the speech, and grows while Constance weeps.

The piece was played at the end, and yet Constance was acted by Mariani, one of the best young actresses we have on the Italian stage.

Frangi, who has always met with success in Rome, is quite cut up at this fiasco.

I suppose you have heard of Sivioli's death. Have you also heard of his birth? He was

born in October, 1815. On the evening of the day of his birth, his mother went to the Agostino Theatre, of Genoa, to hear Paganini play. Suddenly she uttered a cry, and was carried home. Shortly afterwards Sivioli was born. She said that the child had uttered the cry, and that it struggled to life on hearing Paganini play. Paganini was told of this, but he did not see the prodigy until many years later. Meanwhile, the child began playing the violin on two sticks, when two years of age.

At five he already knew as much as his master, Restano, could teach him. "This child will make the world talk of him," said the master, on taking his leave. Then it was that Paganini took him in hand, and wrote six sonatas for him, and made him play them in public, accompanying him on the guitar, and he took him with him to London and Paris. He appeared for the first time in Florence at the Lord Standish Theatre. But this theatre soon became too small to contain all the crowds that went to hear him, and he removed to the Cocomero. He then made an artistic trip through the world, and was about eight years in America. Once, in a boat rowed by four negroes, he began playing his magic violin. The negroes thought he was the devil, and would have thrown him in the river had he not pacified them with some cigars. "The first time," he used to say, with a laugh, "that I thought smoke better than glory."

His violin used to be compared to the celebrated tenor, Rubini's voice. He could make it not only sing, but made it talk, sigh, murmur, cry, and express moonlight, sunshine, wind, the perfume of flowers, etc. He was called the king of the king of instruments. He was attended during his last illness by Dr. Bergonzio, the husband of the American prima donna, Elena Hastreiter, the celebrated Orpheo, by Glück.

Paganini, when dying, sent for his old friend and pupil, Sivioli, to play to him. "Come," he wrote, "I want to hear the voice of your violin once more." And Sivioli went to Nice, to soothe the last hours of his beloved master Paganini, remaining with him till he died.

S. P. Q. R.

## AUSTRALIAN NOTES.

SYDNEY, Feb. 26, 1894.

A majority of the theatres here are closed after struggling against poor business, and there are many professionals here out of engagement. John Bennett reopened the Imperial at the beginning of the year with a good comic opera company, and although business was at first above expectation, it finally fell off until the enterprise was abandoned. Among the artists were Colbourne Baker, William Walde, Edward Farley, E. A. Lambert, Jules Simonson, and others of ability.

The Tivoli is still under the leaseholdship of Harry Richards, who is really the only manager in Sydney who is making money. His company is a music hall variety one, numbering upwards of fifty persons.

At her Majesty's, George Rignold is still presenting melodrama. Rignold talks of retiring for a time from this theatre, which may again fall into the hands of Billie Barlow, who played here very successfully last year.

J. C. Williamson, of the Lyceum, has gone to Europe in search of novelties for next season, and will most likely visit the States.

Williamson and Mangrove's latest attraction at the Lyceum is *Armand the World in Sixty Days*, with Calico, the wire-walker, as the main special attraction.

Brough and Boncourt are still touring New Zealand with great success. W. A. R.

MELBOURNE, Feb. 26, 1894.

At the Princess (Williamson and Mangrove, managers): Little Red Riding Hood, the Christmas pantomime, ran until Feb. 9. The principals were Violet Varley, Jennie Lee and Robert Courtnidge. The most striking interpolation was the performance of Joan Calico, who turns acrobats and performs other marvels on the slack wire. Williamson and Mangrove's Comic Opera company opened in The Gondoliers on Feb. 10, with Viola Varley, Flora Grainger, Ma Osborne, Percy Young, Joseph Tapley, Charles Ryley, and George Lauri as principals.

At the Theatre Royal (George Coppin): *Sir John the Sailor* brought Maggie Moore back to Melbourne. She played *Sundae*, and was supported by George Smithson, Isabel Webster, Bella German, Martin Hagan, R. Stewart, Harry Daniels, and Tom Queen. The pantomime ran eight weeks to good business. This house was closed for two weeks, and reopened with *The Golden Giant*.

At the Alexander Theatre (Dan Barry, manager): a company headed by Dan Barry and Dora Modlyn has been playing to good business.

At the Alhambra Palace of Varieties (F. M. Clark, manager): a good variety show is given by Elsie Bart, Laura Roberts, Alma Olney, Alf. Holland, Will Whitburn, Dave Gardner, the Boven Brothers and others. Eddie Simpson, the business manager, says the management has secured this house for a further term of two and one-half years, and Manager Clark, who is now in New Zealand, will probably soon leave for America to engage artists.

At the Gaiety, Alice Davenport, Stella Stewart, Alice St. John, Elsie Golding, W. H. Speed, Wallace Jackson, and Will Stevens are the best of a fair variety company.

Miss Barbo has finished her engagement with Williamson and Mangrove and leaves for America to fulfil engagements there.

J. C. Williamson left for a trip to Europe and America on Jan. 9. He is to meet Mrs. Brown-Potter's agent at Colombo with a view to arranging another Australian season with her.

The engagement is announced of Joseph Tapley and Violet Varley, both of Williamson and Mangrove's Royal Opera company. After the wedding they will leave for England.

ARTHUR E. BAKER.

## GROSSMITH'S OPERA SCHEME.

George Grossmith, the comic opera comedian and entertainer, now appearing in this country upon the platform, will return to England on the *Toutonic* on May 2. He said to a *Muscos* reporter: "This is my second tour of America. To say that I am delighted with the people and the country is but a frank statement of fact. I feel quite at home here. I shall not be able to return, however, next season, at any rate not in a professional capacity. N. Voeght, the London theatrical agent, has been a week visiting me. We discussed the scheme of my having a theatre of my own in London next season. I intend to have one and shall open it in October or November."

"What shall I do there? I shall produce comic opera up-to-date. That is to say, the conventional comic opera characters—soldiers, monks, landlords—will be excluded. These operas may be termed society operas. They will satirize fads of the day, but will be thoroughly amiable in spirit. I myself shall appear in them. They will last only two hours—beginning at nine o'clock, and after they are over I shall do a twenty minute sketch at the piano, as I used to do after Gilbert and Sullivan's operas at the Savoy."

"Gilbert and Sullivan, by the way, are anxious to have me return to them and appear in their next opera. But it is not likely I shall accept, as they can not afford to pay me as much money as I can make as an entertainer or as an actor-manager."

Mr. Grossmith is the composer of over 150 songs. Among others he is responsible for "You Should See Him Dance the Polka," which the late Rosina Vokes made so popular. He will be the librettist of several of the operas he will produce, and Reginald De Koven will probably compose one for him. After their London production, Mr. Grossmith will tour them in this country, and he promises to come here himself to appear for a month or so in each in order to give them, as he expresses it, a send-off.

## EDGAR STRASCHOW'S PLANS.

"I received so many letters to my advertisement in *The Muscos* after I had practically organized my opera company," said Edgar Strachow to a *Muscos* man on Saturday, "that it is impossible for me to answer them all. I have so far engaged my company that those who do not hear from me must take silence for a negative."

"I shall open my season of Summer opera in Washington on May 7, with *Große-Große*. I organized my company mainly in four days."

"Thanks again to *The Muscos* as the supreme advertising medium for the profession—and shall have an excellent one. It will be forty-five strong. It will include Mrs. Avery Strachow and Louisa Moore, sopranos; Alice Horner and Jennie Bradbury, contraltos; Fred. Huntley and another, tenors; Guy Standing and J. K. Adams, baritones; George H. Bradenick, basso; Charles A. Baglow and Maurice Hageman, comedians. Mr. Hageman will be stage manager, there will be a chorus of thirty voices, and I shall have other artists who are now with well-known companies that have not closed season."

"A novelty during my season at Washington will be a change of artists from time to time, in order that variety may be offered to the public. My repertoire will include *The Little Duke*, *The Musketeers*, *Mme. Angot*, *The Rat*, *Isabella*, *The Gypsy Baron*, *The Beggar Student*, *The Pirates of Penzance*, *Olivette* and a new opera, *The Gordian Knot*, the libretto of which is by Mr. Johnson, of the *Washington Star*, and the music by Mr. Henry, of Washington."

Mr. Strachow organized his company in four days. He will open at Alhambra's Opera House on the date above given. This theatre has been greatly improved by its new lessee, Edward H. Allen, who at considerable expense has made a new entrance to the house on Pennsylvania Avenue. The company left on Sunday for Washington, where rehearsals will take place.

## POUNDS IS NOT COMING.

It was reported last week that Courtice Pounds, the English tenor who sang here some years ago in *The Mikado* and other operas, has been engaged to sing in the Lillian Russell Opera company next season. George W. Lederer, of Canary and Lederer, managers of Miss Russell, denied to a *Muscos* reporter that there is any foundation for the rumor, and Signor Pergini, Miss Russell's husband and the tenor of her company, said that he knew nothing about the matter.

## CAN'T DO WITHOUT IT.

"I can no more afford to be without your paper than to miss reading daily news of general interest. Outside of the pleasure one finds in reading its able editorials on matter of the stage in general, one finds in a condensed and concise form all the latest and important news touching theatrical matters not only of this great continent (which undertaking seems stupendous enough) but also all interesting items of the doings of theatrical people of note on the other side of the Atlantic. In fact, in reading *The Muscos* I am quicker and better posted regarding stage matters in general in Europe than even when I was managing the Exposition Theatre at the Paris World's Fair in 1889. I am positive that European managers would welcome the publication of a translated edition of your paper and patronize liberally a copy in which a little more space would be reserved for their own local affairs, as they have no medium for information of such liberal scope in Europe. Respectfully yours,

"H. HADLEY."

"Chicago, March 22, 1894."

## REFLECTIONS.

It is said that a Stradivarius violin, valued at \$5,000, was recently stolen from Jean Bott, a music teacher, at 355 West Thirty-first Street, recently, and that the owner of the instrument had been offered \$4,000 for it by Signor Nicolini on the eve of his departure with Patti for Europe.

Charles E. Le Paige, pianist; Elfrida Newberger, soprano; J. Rosenberg, mimic; Mr. Osman, banjoist; R. Connor, elocutionist; J. E. Fitzgerald, baritone; Carl Lauer, violinist; James Davis, of the *Honolulu* Quartette, and Will Delee, harmonica soloist, appeared at a concert given recently at the Home for Incurables, Fordham, for the entertainment of the inmates, under the auspices of A. Lemlein.

The Minnie Seward company opened the new theatre at Monticello, Pa., on April 9. At Bradford this company played a new three-act comedy, *The Little Casino*, on March 29, to a large house. The piece was pronounced a success, and will be used by this company as an opening bill.

Boston will undoubtedly have a branch of the Professional Woman's League in the early fall. Already a number of the well-known professional women of the city are members of the League, and the matter of organizing the branch has been under discussion for some time. Mrs. A. M. Palmer and Miss Mary Shaw will go over from New York to attend to the organization.

Edwin P. Hilton has engaged the M. B. Leavitt Spider and Fly company, of which Dan Collyer is now a member. This company will be seen again in New York before the season closes.

L. Marston writes to deny the rumor that he had brought suit against the Southern Pacific Railroad for damages for injury to a member of his company.

Elsie Adair has made a hit in San Francisco. The papers say that she is the dearest dancer that has appeared there for a long time. She dances between the acts of *Ship Aho*. Miss Adair is engaged for the next gardens during the Summer. Next Autumn she will head a farce-comedy company in C. R. Clifford's new pup.

M. R. Curtis is making elaborate preparations for his revival of *Sam'l of Poot* at the Standard, beginning next Monday. He has had the piece revised and brought up-to-date, and he promises to give it a handsomer setting than it ever had before.

M. Capulin, Jean Haling, and their French company arrived in New York from New Orleans last Wednesday, having closed their season in this country, and sailed on the *Brittany* on Saturday for Europe.

There was a lively scene in the Lee Avenue Academy, Williamsburg, set down on the bills, last Wednesday afternoon. C. Chester Derande, leading man of *The Sea of Ice* company, was taken to task by Graham Henderson, the stage manager for having failed to attend a rehearsal in the morning. It is said that Henderson, angered by the reply of the leading man, struck him in the face, whereupon Derande, who was dressed for the part of Carlos, drew his sword and struck Henderson on the arm. They were separated by stage hands, and there was talk of a duel to follow, but no duel was fought.

Eugene Hunt, of Chicago, was in the city last week.



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1894, for the purpose of amending the By-Laws, so  
that they shall conform with the Act of Incorpora-  
tion amended.

A. H. CALHOUN, President.

James F. Bennett, Secretary.